Collection of auction catalogs on Japanese art

Arthur Baldwin Duel

F. M. A.
DUEL COLL.
1933.4

NOT TO LEAVE
FINE ARTS LIBRARY

Digitized by Google

Duell v. 30

Digitized by Google

Digitized by Google

No. 618

Digitized by Google

MA·A.R.T P.S.Y.C.

ILLUSTRATED CATALOGUE OF

JAPANESE COLOR PRINTS

THE PROPERTY OF

MESSRS. WILLIAM S. AND JOHN T. SPAULDING
OF BOSTON, MASS.

CHIEFLY DUPLICATE IMPRESSIONS ACQUIRED
WHILE FORMING THEIR WORLD-
RENOWNED COLLECTION

ON FREE PUBLIC EXHIBITION
FROM MONDAY, NOVEMBER 14, 1921
AT THE AMERICAN ART GALLERIES
AND
TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF THE MESSRS. SPAULDING
ON THE EVENINGS OF WEDNESDAY, THURSDAY AND FRIDAY,
NOVEMBER 16, 17 AND 18, 1921
AT 8:00 O'CLOCK

CATALOGUE BY
FREDERICK W. GOOKIN

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

Digitized by Google

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A.M. and 1 P.M., and on other days—except holidays—between the hours of 9 A.M. and 5 P.M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much **for the lot** and when the lot consists of one or more volumes of books or objects of art, the bid **per volume** or **piece** should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

Digitized by Google

FOREWORD

As most of the collectors of Japanese prints know, the Messrs. Spaulding in forming their great collection, which is probably unrivalled by any other that has ever been gathered, had to buy several smaller collections *en bloc* in order to secure the supreme impressions of many of the finest works of the Ukiyoe masters that give the collection such unique distinction. In this way they acquired a large number of duplicates and some other prints which for one reason or another it does not seem worth while for them to retain. These prints are now offered for sale. Naturally they vary considerably in quality and condition, but among the duplicates there are many that are so fine that it was very difficult to choose between them and the impressions that have been placed in the collection. To specify these in detail would unduly extend this foreword, and it does not seem necessary, as in describing the prints an attempt has been made to give information, so far as can be done in a few words, that will serve as a guide to intending buyers. Allowance should be made, however, for the fact that opinions as to quality and condition may differ, and that to record all of the innumerable gradations that are found in any lot of prints would, if it were possible, require much more extended descriptions than can be crowded into an auction catalogue.

Among the more noteworthy prints that are here offered for sale are several fine primitives, and choice works by Harunobu, Koryūsai, Kiyonaga, Shigemasa, Shunchō, Shunshō, Shunkō, Shunyei, Utamaro, Eishi, Toyokuni, Kunimasa, Hokusai, Hiroshige, and other masters. These, which include impressions of many well-known and much admired prints, speak for themselves. Attention may be called, however, to the remarkable showing of prints by the Utagawa artists of the nineteenth century, which formed a part of the collection of Professor Ernest F. Fenollosa. In gathering them he made a special effort to secure unusual specimens of the work of these artists which should represent them at their best. How well he succeeded the prints included in this sale will show.

All of the prints here offered for sale have been subjected to careful scrutiny and it is believed that among them there is not a modern re-engrav-

Digitized by Google

ing nor a print that has been revamped by overprinting. If, however, the purchaser of any lot should discover that it is a modern re-engraving or that it has been revamped, the sellers stand ready to take it back at the price paid. This guaranty does not extend to the early re-engravings that are catalogued as such.

FREDERICK W. GOOKIN.

Digitized by Google

INDEX

Bunchō (Ippitsusai) 627, 628
Eiri 411
Eiri (Rekisentei) 597, 598
Eisen (Keisai) 342–348
Eisen and Hiroshige, Kisokaidō Series 323–341
Eishi (Hosoda) 224–242
Eisho (Chōkōsai) 412–419a
Eizan (Kikugawa) 97–104, 649
Harunobu (Suzuki) 18–22, 191–195, 391–395, 623–626
Hiroshige (Utagawa), Chūshingura 695
Edo Kinko Hakkei 125–127
Edo Meisho 538–544, 710
Fishes 696–702
Harbors of Japan 553–555
Honcho Meisho 105–106
Kanazawa Hakkei 128–130
Koto Meisho 545–551
Koto Shokei 552
Kwachō 172–184, 381–390, 556–567, 732–746
Kyōto Meisho 107–112
Miscellaneous 703–709
Naniwa Meisho 113–116
Omi Hakkei 119–124
One Hundred Edo Views 711–731
Roku-jū-yo Shu 321, 322
Six Tama Rivers 159–164
Sumida River in Winter (triptych) 747
Thirty-six Views of Fuji 313–320
Tōkaidō, Upright Series 165–171
First " 286–309
Half block " 310
Quarter block " 311, 312
E-Tatsu " 509–522
Maru-Sei " 523–536
Toto Meisho 131–155, 537
Hiroshige and Eisen, Kisokaidō Series 323–341
Hiroshige and Kunisada, Two-brush Tōkaidō Series . . . 449–462, 680–693
Hokuba (Teisai) 501–503
Hokusai (Katsushika), Bridges 489–494
Hyakunin Isshu (100 Poems) 495–500
Miscellaneous 349–353, 378–380, 650, 651
Thirty-six Views of Fuji 354–377, 652–676

Digitized by Google

Kiyomasu (Torii) 5
Kiyomitsu " 14–17
Kiyonaga " 69–78, 205–214, 401–410, 583–596
Kiyonobu I " 4
Kiyonobu II " 10–13
Koryūsai (Isoda) 34–42, 196–204, 396–400, 569–580
Kunichika (Ichiōsai) 448
Kunimaru (Utagawa) 445, 446
Kunimasa " 568
Kunimitsu " 428
Kuninaga " 442
Kuninao " 441
Kunisada " 269–285, 463–467
Kunisada and Hiroshige, Two-brush Tōkaidō Series 449–462, 680–693
Kuniyasu (Utagawa) 443, 444
Kuniyoshi " 185–190
Kyūkoku 447
Masanobu (Kitao) 31–33
Masanobu (Okumura) 6, 7
Moronobu (Hishikawa) 1–3
Ryūkoku (Shunkyōsai) 648
Sadafusa (Gofūtei) 439, 440
Sadahide (Utagawa) 438
Shigemasa (Kitao) 23–30
Shigenobu (Yanagawa) 677
Shikimaro 622
Shuchō (Tamagawa) 599
Shunchō (Katsukawa) 215–223
Shunjō " 629–631
Shunkō " 468–488
Shunman (Kubo) 243–245
Shunsen (Katsukawa) 435–437
Shunshō " 43–68, 246–268
Shuntei " 434
Shunyei " 632–647
Shunzan " 430–433
Taito (Katsushika) 678, 679
Tanka 694
Toyoharu (Utagawa) 581
Toyokiro " 504–508
Toyokuni I " 79–96, 420–429
Toyonobu (Ishikawa 8, 9
Uchimasa 582
Utamaro (Kitagawa) 600–619
Utamaro II (Baigadō) 620–621

Digitized by Google

CATALOGUE

Digitized by Google

FIRST SESSION

WEDNESDAY EVENING, NOVEMBER 16, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8·00 O'CLOCK

Catalogue numbers 1 to 250

No. 1

HISHIKAWA MORONOBU

The first of the print designers. Born about 1625; died 1695.

25. THREE KYŌTO VIEWS. *The prints of this series were issued in two forms, i. e., as single sheets, or, joined together end to end and folded to form orihon, or albums. They were printed in black only and for the most part appear to have been sold as sumi-e or ink prints, but a few impressions had a little color applied by hand. How many subjects comprised the series, the writer of this catalogue has not learned.*

Digitized by Google

1 **Kiyomizu Dera.** "Clear-water Buddhist Temple." Two men and as many women strolling about the grounds looking at the cherry trees in bloom. Sumi-e. Not signed.

Size, 10⅛ x 16⅝ inches. Good impression, in good condition. See illustration.

2 **A Temple in Kyōto.** A bird's-eye view of a Buddhist temple. Within the enclosure a priest is walking toward the gate followed by servants bearing his luggage: outside three mendicant monks are soliciting alms from a samurai who approaches them attended by two yakko. Sumi-e. Not signed, but bears the imprint of the publisher, Yamagata-ya, of Tori Abura Chō, Edo.

17.50

Size, 11 x 16¾ inches. Good impression, in very good condition.

3 **A Tea-House on a Cliff.** People are grouped upon the veranda or walk about viewing the scenery. Sumi-e, slightly colored by hand with tan. Not signed.

32.50

Size, 11⅛ x 15⅝ inches. Good impression; slightly toned and somewhat soiled.

TORII KIYONOBU I

Son of Torii Kiyomoto. Personal name Torii Shobei. Born 1664; died August 22, 1729.

4 **The First Bandō Hikosaburō as Nuregami Chogorō.** He is represented standing near the veranda of a dwelling, the shoji pushed aside giving a view of the interior behind him. Hand-colored print (Urushi-e). Signed, Torii Kiyonobu.

Size, 12 x 5¾ inches. Fine impression. In very good condition save for a few moth holes.

TORII KIYOMASU

Eldest son of Torii Kiyonobu I, whom he succeeded as the head of the Torii line. Date of birth unknown; died January 4, 1764.

5 **Scene from a Drama.** Takinaka Utagawa in the rôle of O-Some; Asao Wakanojō as her lover Hisamatsu, who is seated by a hibachi while she stands beside him holding a letter. Urushi-e. Signed, Torii Kiyomasu.

10.-

Size, 12 x 5⅞ inches. Good impression, in fair condition.

Digitized by Google

OKUMURA MASANOBU

Reputed a pupil of Torii Kiyonobu, but tutelage not certainly known. Personal name Okumura Genpachi. Born about 1685; died March 29, 1768.

6 **Kōshi Shikoden.** Portrait of the kōshi, i. e., story-teller Shikoden, a famous character in his day. He is shown seated at a low table, with his left arm uplifted as he entertains his auditors. In his right hand he holds a hyōshigi, a wooden gavel which he used to call attention to points he wished to emphasize. Signed, Hogetsudō, Hashira-é ne moto (pillar-print originator) Okumura Bunkaku Masanobu Sho-hitsu (true brush). Seal, Tanchosai. This is one of two portraits of Shikoden that were drawn by Masanobu and engraved as pillar prints. The other one is reproduced in the catalogue of a sale at Sotheby's in London, on June 23, 1913.

30-

Very tall hashira-e. Size, 38⅞ x 6½ inches. Good impression, in good condition.

7 **The Second Bandō Hikosaburō** as a youth in komusō attire standing in a garden where chrysanthemums growing beside a bamboo trellis are in bloom. He is lifting his basket hat so as to expose his face to view. Beni-e. Signed, Hogetsudō, Okumura Bunkaku Masanobu.

60.

Size, 11⅞ x 5⅝ inches. Late impression from worn blocks. Fair condition.

ISHIKAWA TOYONOBU

Pupil of Nishimura Shigenaga. Early name Magosaburō. First studio name Nishimura Shigenobu. Later used the names Meijodō Shuha, Tanjodō, and Ishikawa Toyonobu. Born 1711; died June 16, 1785.

8 **After the Bath.** Full-length figure of a woman with a bathrobe loosely wrapped about her. A very rare and important hand-colored print. Signed, Tanjodō, Ishikawa Shuha Toyonobu. Seals, Ishikawa and Toyonobu.

Hashira-e. Size, 26⅞ x 6⅜ inches. Fine impression, in fair condition for a large primitive print. See illustration.

From the collection of Ernest F. Fenollosa.

Digitized by Google

No. 9

No. 8

Digitized by Google

9 **A Youth Holding a Small Lantern.** In his other hand he holds an uchiwa (round fan) bearing the mon of the 1st Sanokawa Ichimatsu and the print may represent that popular actor in one of his wakashu rôles. By Japanese connoisseurs the rhythmic quality of the line composition in this print is greatly admired and they regard it as one of Toyonobu's most important works. Signed, Tanjodō, Ishikawa Shuha, Toyonobu. Seals, Ishikawa and Toyonobu.

65.–

Hand-colored hashira-e. Size, 25¾ x 5⅞ inches. Fine impression, much browned, but otherwise in fine condition. See illustration.

From the collection of Frederick W. Gookin.

TORII KIYONOBU II

A pupil of Kiyonobu I concerning whom little is definitely known save that he worked from about 1730 until about 1758. Although the excellence of the prints designed by him clearly shows that he was a worthy successor of the first Kiyonobu the fact that he is not mentioned in the Torii family records indicates that his assumption of the Kiyonobu name was not authorized by Kiyomasu who, after the death of his father in 1729, became the head of the family and of the Torii line of artists.

10 **The Second Ichikawa Danjūrō in Shibaraku.** To appear in Shibaraku at the kaomise performance—the great event of the theatrical year, of which (though usually held in the eleventh month) it was the beginning—was the exclusive privilege of the Danjūrōs in the theatres where they were acting. Two actors took part in the act. One, known as the uke or receiving partner came forward from the rear of the audience along the hanamichi or flower-walk, toward the stage, when the great actor appeared following him and called out "Shibaraku," i. e., "Wait a minute." Then he proceeded to enact a pantomime or to give a soliloquy of his own composition, usually a play upon words abounding in witty sallies and accompanied by appropriate action and facial expression.

150

In this print the second Danjūrō, then calling himself Ichikawa Ebizō is shown as Shinozuka Iga-no-kami in Shibaraku, in the drama "Hyaku-manki Tsuwamono Taiheiki," the kaomise play at Nakamura za, 11th month Horeki 3, i. e., December 1753.

Printed in beni, Indian red, and black. Signed, Torii Kiyonobu.

Size, 12¼ x 5¾ inches. Late impression, touched up with water color where the block for the Indian red failed to print at the edges.

Digitized by Google

11 **Scene from a Sugawara Play.** Ichimura Kamezō (afterward the ninth Uzaemon) as Matsuomaru, and the second Bando Hikosaburō as Arakizaemon. The action takes place by the torii of a Shintō shrine about which black thunder-clouds (conventionally rendered) are floating. Beni-e. Signed, Torii Kiyonobu.

30.—

Size, 11⅜ x 5¾ inches. Good impression, in good condition save for the fading of the beni.

From the collection of J. Clarence Webster.

12 **Scene from a Drama.** The first Segawa Kikunojō as a woman standing, holding a letter in her upraised left hand; the second Nakamura Shichisaburō as a samurai seated at her feet, holding an open letter and looking up at her. Beni-e. Not signed. The attribution to the second Torii Kiyonobu is tentative.

5.—

Size, 8⅛ x 5¾ inches. Trimmed at head and foot and much faded.

13 **The First Sanokawa Ichimatsu.** This actor, who played in Edo from 1741 until his death in 1762, owed much of his popularity to his good looks. He usually played young men's rôles, but occasionally essayed women's rôles and even leading rôles of entirely different character such as that of Soga no Gorō. He is here represented as a young man birdseller, standing beside two large birdcages and the pole he uses in carrying them, which rest on the ground near a dwelling. Beni-e. Signed, Torii Kiyonobu, but the signature is so nearly trimmed off at the left that very little of it shows.

Size, 11½ x 5⅛ inches. Trimmed from about 12 x 6 inches. Good impression. The beni is very much faded.

TORII KIYOMITSU

Second son of Kiyomasu, and third head of the Torii line. Born 1735; died May 3, 1785.

14 **Scene from a Drama.** Ichikawa Raizō and Arashi Sankatsu as Miura-no-suke and Tamamo-no-mae in "Tamamo-no-mae Katsura no Mayuzumi," at Nakamura-za, in July or August 1762. Sankatsu was an Ōsaka actor who went to Edo in January 1762 for a short time only. Printed in beni, blue, yellow, and black. Signed, Torii Kiyomitsu.

20.—

Size, 10⅞ x 5¼ inches. Good impression, in good condition.

Digitized by Google

15 **An Actor of Women's Rôles.** Nakamura Tomiji as a woman standing beside a stone chozubachi (cistern) over which a nobleman's coat is flung. She flourishes a broken mirror to drive away two crows that are flying about her head. Printed in beni, blue, yellow, and black. Signed, Torii Kiyomitsu.

Size, 12⅜ x 5½ inches. Late impression from worn blocks. In good condition.

7.50

16 **Sakata Sajûrô as Ômori Hikoshichi.** Sajûrô played this rôle in the autumn of 1767 at the Morita theatre, in the drama "Kusunoki." He is depicted as a samurai flourishing a white banner. His clothes above his waist are thrown off, exposing the upper part of his body, which is painted a deep red, as his face and legs are also. Signed, Torii Kiyomitsu.

Size, 12⅛ x 5½ inches. Good impression, slightly stained.

17 **Scene from a Kaomise Play.** The ninth Ichimura Uzaemon as Mako-mo-no-mae, a court lady standing, holding a bunch of iris flowers; the second Sawamura Sôjûrô as Yorimasa, wearing the white garment of a toneri, or nobleman's personal attendant, seated at her feet; as they appeared in "Nue Shigeto Sakiwake Yusha" the kaomise play at Ichimura-za, December 1767. Signed, Torii Kiyomitsu.

Size, 11⅝ x 5¼ inches. Ordinary impression; faded.

35-

SUZUKI HARUNOBU

Pupil of Nishimura Shigenaga. Born about 1730; died July 7, 1770.

18 **The Hitotsumon.** A young woman going to a public bathhouse attended by a girl carrying her bathrobe tied in a bundle. The little badge (hitotsumon) of kiri leaves and flowers that appears upon the woman's kimono is repeated on a larger scale to form the pattern upon the girl's kimono. Above the blue umbrella carried by the woman is the hokku, or ode of seventeen syllables:

Shimero yare
Sakari no hana no
Hitotsumon.

That is, "To take hold of flowers in full bloom, catch this hitotsumon." Signed, Suzuki Harunobu.

Size, 12 x 5¾ inches. Late impression, slightly soiled.

Digitized by Google

19 **Three Mizu-é.** (A) A nobleman standing near a willow tree on the bank of a winding stream, in an autumn gale. (B) A nobleman attended by a youth, standing on the shore of the bay at Miho-no-Matsubara, with his hands uplifted in prayer as he gazes at the cone of Mt. Fuji rising above the clouds that cover its base. (C) A Buddhist priest standing on the veranda of a building extending

25.-

No. 20

over the water of a lake, contemplating lotus flowers growing in the water below. Each is an illustration of a classic ode, which, with a portrait of the poet, appears above. Each signed, Suzuki Harunobu.

Mizu-e, or water prints, is the term used to designate one of the experiments that led to the invention of full color printing in 1764. The signification of the term is not clear, unless it indicates that little or no rice paste was mixed with the colors, which, for some reason, faded rapidly.

Size, about 11½ x 5 inches each. Good impressions, but much faded.

Digitized by Google

20 **Izutsu-hime at the Window.** The subject of this picture is a mitate-é or transformed presentation of a well-known incident related in the Ise Monogatari. "The man," supposed to be the poet Narihira, when he reached his own dwelling on his return from his Eastern journey during which he had many amatory affairs, hid behind the sleeve-fence to discover whether his wife Izutsu had been

290. -

No. 22

faithful to him during his absence. Scarcely had he secreted himself when she appeared at a window and recited an ode extolling the virtue of her absent husband and praying for his return. Harunobu presents a modern instance, showing young people of his day instead of the ninth century nobleman and his wife. Signed, Harunobu.

Size, 11¼ x 8 5/16 inches. Fine impression, in fine condition. See illustration.

From the collection of Frederick W. Gookin. From the time of its publication until 1907, when it was acquired by Mr. Gookin, it

Digitized by Google

was preserved in the collection of the Daikokuya publishing house in Tokyō, by which, in all probability, it was issued in or about 1766.

21 **At the Theatre.** A youth and two women in a sajiki, or box, at a theatre. The name of the theatre does not appear. The lanterns are inscribed "Korai-ya," probably the name of a tea-house attached to the theatre. Not signed.

30.—

Size, 11 x 8 3/16 inches. Fine impression, somewhat faded and has a few mildew spots.

22 **The Sugoroku Players.** Two girls playing sugoroku, a game resembling backgammon, and a wakashu (young man) in woman's clothing seated by them and looking on. In the rear wall of the room is a large ornamental window with the shoji pushed aside and leaves of a banana plant appearing in the opening. On the gray fusuma forming the wall of the room at the left is a landscape painted in sumi, and the signature of the artist, Suzuki Harunobu.

90.—

Size, 10 7/8 x 8 1/4 inches. Good impression, in fine condition. See illustration.

From the collection of J. Clarence Webster.

KITAO SHIGEMASA

Pupil of Nishimura Shigenaga. Personal name Kitao Sasuke. Famous as a calligrapher as well as a painter. In his later years used the studio name Kosuisai. Born 1739; died March 8, 1820.

23 **Ichikawa Raizō as Abe no Seimei.** Raizō played this rôle in the drama "Azuma no Hana Sōma dairi" at Nakamura-za at kaomise, about the end of November 1764. He is shown standing near a pine tree and holding a fortune-telling book in his hand. Printed in beni, violet, yellow, and black. Signed, Kitao Shigemasa.

20.—

Size, 12 1/2 x 5 3/8 inches. Late impression, fine condition.

From the collection of Ernest F. Fenollosa.

24 **A Famous Actor of Women's Rôles.** Nakamura Matsue as Yaegaki-hime in the drama "Sugawara Denju Tenarai Kagami" at the Nakamura theatre, June 1764. Printed in beni, blue, yellow, and black. Signed, Kitao Shigemasa.

17.50

Size, 11 1/8 x 5 1/8 inches. Late impression from worn blocks. Good condition.

Digitized by Google

25 **A White Falcon.** The attribution of this print to Shigemasa is not made by the writer of this catalogue, and is in the nature of a surmise. The bird's plumage is rendered by gauffrage. The print is a calendar for the cock year 1765. The numerals for the "Dai" or "large" months appear upon the bird's breast. Not signed.

15.—

Size, 4⅝ x 4⅞ inches. Faded.

26 **Momotaro Making Dango.** The story of the "Little peachling" Momotaro is too well known to be recounted here. The print illustrates a scene in the house of his foster-parents who are engaged in grinding rice flour, and rolling it into dumplings that Momotaro is threading upon a string. Series: Momotaro Monogatari. Signed, Kitao Shigemasa.

5.—

Size, 8½ x 5⅞ inches. Good impression, in good condition.

27 **A Tsuzumi-player Doll.** This print depicts one of the Gonin Bayashi, symbolical dolls representing the five court musicians which are set out with dolls representing the Emperor and Empress in the formal arrangement of the hina-dana (doll shelves) for the Hina Matsuri or Doll Festival on the third day of the third month. Not signed.

17.50

Size, 11¼ x 5½ inches. Fine impression, in good condition.

28 **An Uta-daiko-player Doll.** This print and the next lot are from a larger set of the Gonin Bayashi. The uta-daiko is a small drum called the song-drum as it is often used as an accompaniment to singing. Not signed.

3.—

Size, 14¾ x 10⅞ inches. Good impression, in good though not perfect condition.

Formerly in the collection of Hiromichi Shugio of Tokyō.

29 **A Yokobue-player Doll.** One of the finest prints of the series. It displays Shigemasa's masterful brush strokes to great advantage. Not signed.

5.—

Size, 14¾ x 10⅞ inches. Fine impression, and the figure is in fine condition, but has been cut out and inlaid on a sheet of old gray paper.

30 **Gompachi and Komurasaki.** Gompachi, whose face has a dejected expression, stands on a veranda, and Komurasaki looks down upon him from the other side of a bamboo railing. Not signed. This

Digitized by Google

print is commonly attributed to Kitao Masanobu, but the writer of this catalogue thinks it may with more probability be attributed to Shigemasa. It cannot be later in date than 1778, when Masanobu was aged only seventeen. His known works are all a little later than that and it was his custom to sign them, whereas Shigemasa did not as a rule sign the prints he designed during the An-ei period.

Hashira-e. Size, 24½ x 4⅝ inches. Ordinary impression, somewhat browned.

KITAO MASANOBU

Pupil of Shigemasa. Personal name Iwase Haida. In his thirtieth year gave up print designing to devote himself to literary work. Became famous as a writer of comic odes and of novels under the name of Santō Kyōden. Born 1761, died 1816.

31 **Geisha and Nakai.** Two geisha on their way to keep a professional engagement accompanied by a nakai (maid) bearing a samisen box and a bundle of night clothes which is so heavy that it causes her to bend far over as she walks. Series, Tosei En-fu Jū Kei Zu, i.e., "Ten styles of modern beauties." Signed, Kitao Masanobu.

Size, 10½ x 7¾ inches. Ordinary impression, slightly toned.

32 **Two Geisha Walking in a Garden.** Series, Geiko Iro-kurabe, i.e., "Styles of Geiko," otherwise Geisha. Signed, Kitao Masanobu.

Size, 10 x 7⅛ inches. Ordinary impression, in fair condition.

33 **Matsuchiyama no Seiran.** "The evening glow at Matsuchi hill." This is the artist's title but the reference is not obvious, for the print depicts two women on the veranda of a dwelling, one standing and turning to speak to her companion who is washing her hands in a stream of water flowing from the spout of a kettle resting on the chozubachi. Series, Sumidagawa Hakkei. Signed Kitao Masanobu.

Size, 10½ x 7½ inches. Fine impression. Toned, but in good condition otherwise.

Digitized by Google

ISODA KORYŪSAI

Pupil of Shigenaga, then of Harunobu. Of samurai rank. Personal name Isoda Masakatsu. Earliest studio name Haruhiro. Dates of birth and death unknown. Worked as a print designer from 1768 to 1786, though only a few of his prints were published after 1780.

No. 34

34 **Utsubo-zaru.** Literally this title signifies "The Monkey's Quiver." The picture represents one of the farces called Kyōgen that were enacted in connection with the classical Nō. One of the performers, who is made up to represent a monkey, holds a staff trimmed with the cut-paper Shintō emblems called gohei; the other represents a noble youth. Both are capering about, the action being largely of the character of a mimetic dance. Surimono for the monkey year 1775. Series, Fūryū Kyōgen Asobi, i.e., "Fanciful Kyōgen Plays." Signed, Koryūsai.

42 50

Size, 9¾ x 7¼ inches. Fine impression, in good condition. See illustration.

Digitized by Google

35 **An Oiran Reading a Book.** She is seated at a low table. Another woman stands behind her with her arm about the frame of a screen over which a brocade garment is hung. The oiran is likened to Oncho, a noble Chinese lady. Signed, Koryūsai.

20.—

Hashira-e. Size, 28½ x 5 inches. Fair impression, in fine condition, never having been mounted as a kakemono. Very few pillar prints have been preserved in this condition.

36 **Helping Her on Board.** A boatman assisting a young woman to board his craft. Signed, Koryūsai.

5.—

Hashira-e. Size, 27⅞ x 4½ inches. Good impression, fair condition.

37 **Seta Sekisho.** The evening glow at Seta; two young women standing upon the bridge. Series, Omi Hakkei. Signed, Koryūsai.

7.50

Hashira-e. Size, 27¾ x 4¾ inches. Fine impression, browned.

38 **Girl Attendant at the Sensha Archery Gallery.** She is carrying a bowl of tea on a round lacquer tray. Signed, Koryūsai.

5.—

Hashira-e. Size, 26⅜ x 4½ inches. Fine impression, in good condition except near the top where several holes have been patched.

39 **Takegawa and Attendants.** An oiran attended by a matron and another woman walking in a garden. Series, Fūryū Ryaku Genji. Signed, Koryūsai. An early work in the style of Harunobu.

10.—

Size, 9 x 6¼ inches. Good impression, in good condition.

40 **Matsuzaka Seiran.** "The evening glow at Matsuzaka." An oiran, a shinzō and a kamuro (girl attendant) in the parlor of a house on the shore of Edo bay. Fishermen in boats are seen through a large barred window before which the women are grouped. Series, Fūryū Nankei Hakkei, i.e., "Fanciful Eight Scenes of Nankei," otherwise Shinagawa, a suburb of Edo. Signed, Bu-Ko Yagenbori Inshi Koryū.

Size, 10¼ x 7¾ inches. Ordinary impression, somewhat faded and toned.

41 **Sha.** This title, literally "to shoot" signifies by connotation, archery. The print depicts a young man visiting an archery gallery. Series, Ukiyo Roku Gei Ryaku, i.e., "Six Popular Arts." Signed, Koryū.

7.50

Size, 10½ x 7¾ inches. Good impression; good condition.

42 **Hina Matsuri.** The doll festival on the third day of the third month. A man and a woman in a parlor discussing the arrangement of the

Digitized by Google

hina-dani or stand upon which the ceremonial dolls and plates of food and vases holding flowers are set out. Series, Fūryū Jū-ni Setsu, "Fanciful Twelve Months." Signed, Koryū.
Size, 10⅜ x 7⅝ inches. Ordinary impression; somewhat stained.

KATSUKAWA SHUNSHŌ

Pupil of Miyagawa Shunsui. Born 1726; died January 22, 1793.

PORTRAITS OF ACTORS AND SCENES FROM DRAMAS. *Unless otherwise noted all are of the hosoe size, about 12½ x 6 inches, are signed by the artist, and are good impressions in fair condition.*

43 **Scene from a Drama.** The fourth Ichikawa Danjūrō as Sanshōdayu, and Nakamura Utaemon as Karashi-baba, in "Kawaranu Hana Sakae Hachinoki" at the Nakamura theatre, December 1769.
Late impression.
15.-

44 **Scene from a Drama.** The fifth Ichikawa Danjūrō as Soga no Gorō and the first Ichikawa Komazō as Soga no Jūrō in "Sakaichō Soga Nendaiki" at Nakamura-za, February 1771.
7.50

45 **The Fifth Ichikawa Danjūrō** in the rôle of Soga no Jūrō in "Hatsu Akebono Niwatori Soga" at the Morita theatre, February 1772.
5.-

46 **The Fifth Ichikawa Danjūrō** in an unidentified rôle, about 1774.
5.-

47 **Scene from a Drama.** The third Ichikawa Danzō (middle), the fourth Bandō Matatarō (right) and Onoe Matsusuke (left). Double-sheet illustration from a book.
Size, 7 x 10¾ inches.
7.50

48 **The Fourth Ichikawa Danjūrō** in an unidentified rôle.
5.-

49 **The Fifth Ichikawa Danjūrō** as a daimyō holding a toy bow and arrow.
10.-

50 **The Fifth Ichikawa Danjūrō** as a man standing on the bank of a stream where iris are in bloom.
5.-

51 **The Second Ichikawa Yaozō** in an unidentified rôle.
25.-

52 **The Second Ichikawa Yaozō** as a boatman standing on the bank of a river.
See illustration.
7.50

53 **The Second Ichikawa Yaozō** as an otokodate.

Digitized by Google

54 **The Second Ichikawa Yaozō** as Sakuramaru in "Sugawara" at the Ichimura theatre, August 1776.

55 **The Fourth Matsumoto Kōshirō** as a samurai holding a tsuzumi.

56 **The Fourth Matsumoto Kōshirō** as an otokodate with a drawn sword in hand standing on the bank of a river.

No. 52

57 **The Second Ichikawa Monnosuke** as Soga no Gorō in "Haru no Soga Akebono-goshi," at Nakamura-za, February 1772.

58 **The Second Ichikawa Monnosuke** in an unidentified rôle. About 1774.

59 **The Second Nakamura Sukegorō** as a yakko holding a letter-box by grasping the cord between his teeth as he stands in a truculent attitude near a fence on a hillock.

60 **The Second Nakamura Sukegorō** as a samurai standing in a truculent attitude near a board for playing the game of go.

Digitized by Google

61 **The Second Nakamura Sukegorō** in the rôle of Kaminari Shokurō one of the Gonin Otoko in "Hatsu-monbi Kuruwa Soga" at Nakamura-za, February 1780.
10 - *Condition only fair.*

62 **The Second Nakajima Mihoemon** (?) as a samurai in a truculent attitude holding a rosary.

63 **The Second Nakajima Mihoemon** (?) as a yakko standing before the
22.50 mise of a Yoshiwara house.

64 **The Second Nakamura Jūzō** as a samurai dressed in kamishimo and
5.- holding his unsheathed long sword.

65 **The Second Arashi Sangorō** as (?) Umeomaru in "Sugawara."

66 **The Second Arashi Sangorō** as a yakko holding a box of rice above
5.- his head.

67 **The Ninth Ichimura Uzaemon** as a noble wearing a priest's robe under his kimono, holding a koro in his left hand and in his right and
15 - between his teeth, a rosary.

68 **The Ninth Ichimura Uzaemon** in the rôle of Umeomaru in "Sugawara Denju Tenarai Kagami," at Ichimura-za, August 1776.

TORII KIYONAGA

Pupil of Kiyomitsu, whom he succeeded as the fourth head of the Torii line. Born 1752, died 1813.

69 **Scene from a Popular Drama.** Nakamura Matsue as Yaoya O-Shichi,
5.- that is O-Shichi the grocer's daughter; and the second Ichikawa Monnosuke as her lover Kichisaburō, in "Yaoya O-Shichi Koi no Edozume" at the Nakamura Theatre, August 1766. Monnosuke was then known as Ichikawa Benzō. As his name is given upon the print as Monnosuke, which he did not assume until December 1770, the print can hardly be earlier than that date when Kiyonaga was eighteen years old, unless, as is probable, it is a reissue with the block plugged and "Monnosuke" substituted for "Benzō." In that case it must have been drawn when Kiyonaga was only fourteen and if so it may be his earliest print. It is evidently

Digitized by Google

a youthful performance; and it was unusual to present scenes from plays that were not on the boards when the prints were issued, and most unusual to present a scene showing two young and comparatively unknown actors in a play enacted four years before the date of publication. Signed, Torii Kiyonaga. Seal: Kiyonaga.

Size, 12¼ x 5⅜ inches. Late impression, much faded.

70 **Ichikawa Hakuyen in Shibaraku.** Hakuyen was the literary name of the second Ichikawa Danjûrō. His "tsurane," or speech of his own composition, delivered at a kaomise performance, is printed on the upper part of the sheet which it covers forming a background to the figure. As the second Danjûrō died when Kiyonaga was six years old, Kiyonaga probably used a drawing by Kiyomitsu as his model when designing this print. Signed, Torii Kiyonaga.

15.—

Size, 12½ x 5½ inches. Good impression, in good condition, save that it is slightly trimmed at the right.

71 **Do not Forget the Kindness of Your Parents.** In what way the print illustrates this maxim is not obvious. It represents a man seated by a bed engaged in brushing his teeth. An oiran stands looking down at him while one of her kamuro brings a bowl upon a round tray and the other is seated by the man awaiting his commands. Through the mise in the background falling rain is seen. Series, Onna Imagawa, the title of a book of moral precepts and instruction in etiquette for women. Signed, Kiyonaga.

P.S.

Size, 10 x 7½ inches. Ordinary impression, in fair condition.
From the collection of J. Clarence Webster.

72 **You Should Understand the Ways of Women.** This precept is illustrated by a matron seated on a veranda, watching a woman in a black zukin (hood) whispering something to a maid who bends forward and turns her head to one side as she listens. Series: Onna Imagawa. Signed, Kiyonaga.

20 —

Size, 10¼ x 7½ inches. Fine impression, in good condition.
From the collection of J. Clarence Webster.

73 **Yagura Shita no Bansho.** "The evening bell of the Fire Step-ladder." Two young women and a maid passing a great water-bucket with smaller buckets piled above it for use in case of fire. Series:

5.—

Digitized by Google

Fūzoku Fukagawa Hakkei, i.e., Popularized Eight Views of Fukagawa. Signed, Kiyonaga.

Size, 9⅛ x 6¼ inches. Good impression, in fine condition.

74 **Viewing the Bush Clover at Hagi-dera.** Left-hand sheet of a diptych, or possibly a triptych, although, so far as the writer of this catalogue

40.—

No. 74

is informed, only two sheets are known. This sheet shows a young man wearing the formal kamishimo, seated on a bench at one end of which his boy attendant respectfully squats down as he addresses him, while a tea-house waitress stands by his side to take his order for refreshments. Signed, Kiyonaga.

Size, 14¾ x 9⅞ inches. Very fine impression. Slightly trimmed, but otherwise in nearly perfect condition. See illustration.

Digitized by Google

75 **Ashi no Yu.** "The Ashi hot spring." Three young women leaving the bathhouse. Series: Hakone Shichito Meisho, i.e., "The Seven Famous Hot Springs at Hakone." Signed, Kiyonaga.
Size, 10⅛ x 7¾ inches. Late impression, faded and somewhat soiled.

5.—

76 **Washing Day.** A woman washing clothes in a large shallow wash-tub placed on the ground in the garden of a dwelling. Another woman is raising a bamboo pole upon which a kimono has been hung to dry; and a small boy is bending over the tub delightedly watching the manipulation of the red garment that is being washed. Signed, Kiyonaga.
Size, 10 x 7½ inches. Ordinary impression, browned.

77 **Kiku Aki Nochi Zuki.** "The moon in late autumn." Two women on the veranda of a dwelling, one leaning against the corner post, the other preparing to dip a ladle of water from the chozubachi. Series: Shiki Hakkei, "Eight Scenes of the Four Seasons." Signed, Kiyonaga. About 1778.
Size, 9¾ x 7¼ inches. Late impression, in fair condition.

10.—

78 **A Gay Party at Shinagawa.** Left hand sheet of one of the diptychs of the series Minami Jū-ni Ko, "The Twelve Months in the South," i.e., in Shinagawa. Signed, Kiyonaga.
Size, 15⅜ x 10¼ inches. Ordinary impression. Torn and frayed at the edges, otherwise in good condition.

UTAGAWA TOYOKUNI

Pupil of Toyoharu. Personal name Gorobei Kumakichi. Born 1769; died February 24, 1825.

79 **The Main Street of the Yoshiwara** in the time of the cherry blossoming. Sheet number four of a well-known pentaptych that is one of Toyokuni's important works.
Size, 14⅜ x 9¾ inches. Good impression, not in very good condition.

7.50

80 **Matsukaze.** "Wind-in-the-pines," the title of one of the chapters of the Genji Monogatari, of which the print is an illustration. A court lady is depicted playing a koto in an open room in a country house. Printed in violet and tones of gray. Signed, Toyokuni.
Size, 9¼ x 6⅞ inches. Ordinary impression; fair condition.

5.—

Digitized by Google

Sold with #80

81 **Matsukaze no Kiban.** "Wind-in-the-pines, returning sails." This is a poetical title. The print depicts Narihira and his attendants on the sea shore. Signed, Utagawa Toyokuni.

Size, 9¾ x 7⅜ inches. Good impression; good condition.

82 **The Fan Shop.** Right-hand sheet of the well-known triptych. Not signed: only the middle sheet bears the artist's signature.

Size, 14⅜ x 10¼ inches. Ordinary impression, not in very good condition.

17.50

From the collection of Ernest F. Fenollosa.

83 **Evening Scene in a Yoshiwara House.** The second floor of Chōji-ya, the House of the Clove. Perspective view of a large room, the sliding partitions dividing the space into several rooms having been removed. In the middle sheet a young man in a gray kimono with a white polka-dot pattern and a black haori, who has just arrived, stands talking to a woman who is seated and holds a cup of saké. Other women are at the right and left, and a man servant is coming up the stairs bearing a shimadai with good luck decorations. Signed, Toyokuni. About 1790.

Triptych. Size, 14⅝ x 30 inches. Good impression, not in very good condition.

84 **Making a Bride's Trousseau.** Scene in the parlor of a great house, where eleven women are busily engaged in selecting, measuring, and cutting cloth and making it up into garments. Signed, Toyokuni. About 1792.

27.50

Triptych. Size, 15 x 30 inches. Fine impression, in fine condition, the fading of the purples only serving to increase the beauty of the color.

85 **Three Women at a Shintō Shrine.** Middle sheet of a triptych. Signed, Toyokuni. An early print designed when the artist was aged about twenty years.

7.50

Size, 14⅞ x 9⅞ inches. Good impression, slightly toned and the colors a little dulled.

86 **A Monkey Sanbasō Dancer.** Two women and a girl in a parlor in a great house viewing the antics of a monkey that is dressed as a Sanbasō dancer. The room is open at the back giving a view of an extensive garden with thick woods. Middle sheet of a triptych. Signed, Toyokuni.

5.–

Size, 15¼ x 10 inches. Good impression, in fair condition.

Digitized by Google

87 **Narihira Azuma Kudari.** "The Eastern Journey of the Poet Narihira," a mitate-e or transformed presentation with women substituted for the noblemen and his attendants. Right-hand sheet of a triptych. Signed, Toyokuni.
5.-
Size, 15⅜ x 10¼ inches. Full size. Late impression in fine condition.

88 **Narihira Azuma Kudari.** Left-hand sheet of the same triptych as the preceding lot.
5.-
Size, 14¼ x 9¾ inches. Good impression, but trimmed and otherwise in poor condition.

No. 89

89 **A Modern Komachi.** Utawaga of Matsuba-ya seated in a parlor by a table on which a small picture of Kwannon is displayed, with incense burning in a koro set before it on the floor below. Series:
10-

Digitized by Google

Bijin Nana Komachi, i.e., "Seven Modern-Beauty Komachi." Signed, Toyokuni.

Size, 15⅛ x 10 inches. Good impression, in fine condition. See illustration.

90 **Onna Shichi Fuku-jin.** Women masquerading as the Seven Fortune-beings. At the right, Daikoku and Benten are typified; in the middle sheet, Ebisu and Hotei; at the left Bishamon, Fukurokujū, and Jūrōjin. Signed, Toyokuni. About 1792.

17.50

Triptych. Size, 15 x 30 inches. Fine impression, in fine condition, the colors as when first printed.

91 **A Women's Party with Jōruri Recital.** Scene at a tea-house on the bank of the Sumida river at Ryōgoku. Sheets one, two, and three of a pentaptych. At the right two women, one of whom carries a kettle of saké, stop to speak as they pass. In the centre the noted Jōruri chanter Tonimoto Buzendayu, seated before a black samisen box used as a table, reads from a book lying open before him and chants the words while a woman seated beside him plays an accompaniment on a samisen. In the next sheet two women are looking at a third woman who is seated and playing Satsuma ken with another woman not shown, as the two left-hand sheets are lacking. Signed, Toyokuni. About 1793.

17.50

Triptych. Size, 15 x 30 inches. Good impression, in fair condition.

92 **Celebration of the Hina Matsuri.** A mitate-é or transformed representation of a celebration of the doll festival, third day of the third month, in a nobleman's mansion. The hina dana or doll shelves are seen in a wing of the house at the right, dolls representing the Emperor and Empress being placed on the upper shelf, and the Gonin-bayashi or five court musicians on the shelf below, while on the lower shelf are miniature stands laden with refreshments. In an open room of the second story of the house a lady is playing a koto, while two others accompany her on a samisen and a kokyū. Other women are gathered about them and more stand near the house on the bank of a river and are looking at cherry petals that float down the stream. Across the river the bank is covered with yamabuki flowers, and a man seated on the veranda of another house views the scene. Signed, Toyokuni. About 1802.

7.50

Triptych. Size, 15 x 29½ inches. Late impression, somewhat faded.

Digitized by Google

93 **Three Actors in a Drama.** All are in Chinese costume. In the centre, Segawa Michinosuke as a lady of high rank, playing a flute; at the left Onoe Eisaburō as a nobleman holding an umbrella over her; at the left Sawamura Gonnosuke as another dignitary holding a ceremonial fan. Signed, Toyokuni. Dated Tiger year, with a date-seal of the style used in the tiger year 1806.

2.-

Triptych. Size, 14¾ x 30 inches. Ordinary impression, good condition.

94 **Kinoe Ne Haru Kyōgen no Makura.** "Spring of Bunkwa I (1804). Actors leaning on arm-rests and dreaming." Portraits of five sleeping actors are given, and above, each is depicted in the rôle that he dreams about. The actors are, beginning at the right, the fourth Nakamura Denkurō, the second Ichikawa Komazō, Sawamura Tozō, Arashi Shichigorō, the second Osagawa Tsuneyo, and Iwai Kumesaburō. Signed, Toyokuni.

150.-

Hosoe pentaptych. Each sheet 12¼ x 5½ inches. Fine impression, in fine condition.

95 **Sawamura Tozō** dreaming of himself in the rôle of an angry old woman. Another impression of the third sheet of the preceding lot.

7.50

96 **Scene from a Drama.** Right, Onoe Matsusuke as Hige no Ikyu; middle, the second Ichikawa Komazō as Sukeroku; left, the second Osagawa Tsuneyo as Agemaki, mistress of Sukeroku. The action takes place before the mise of a "green house." Drama, "Fujimirusato Yawaragi Soga," Kawarazaki theatre from March 31 to April 30, 1797. Signed, Toyokuni.

7.50

Hosoe triptych. Size, 12½ x 18 inches. Ordinary impression, good condition.

KIKUGAWA EIZAN

Pupil of his father Eini, who was a maker of artificial flowers and a painter in the Kano style. Dates of birth and death unknown. Worked about 1800-1830.

97 **Exhibiting His Catch.** A man showing to two women a huge carp in a landing net. Signed, Kikugawa Eizan. About 1810.

5.-

Size, 14⅞ x 9¾ inches. Fine impression, in good condition.
From the collection of Ernest F. Fenollosa.

Digitized by Google

98 **Fūryū Ōridono.** "Fanciful depiction of weaving." A geisha seated at a loom and another geisha standing beside her holding a roll of cloth. Signed, Kikugawa Eizan.

5.—

Size, 15 x 10 inches. Fine impression, in fine condition.
From the collection of Ernest F. Fenollosa.

99 **Discussing a Flower Arrangement.** An oiran standing and her kamuro seated by a low stand upon which, in a large bronze vase, is a flower arrangement of magnolia blossoms and a weeping willow branch. Signed, Kikugawa Eizan. Dated, Hare year, 1807.

10.—

Size, 15 x 10 inches. Good impression, in fair condition.
From the collection of Ernest F. Fenollosa.

100 **Fūryū Kodomo Kodakara Kakizome.** "A child's first writing of the year, on New Year's day." Three women in a room in a great house, one of them grinding sumi on an ink-stone, another holding up a large sheet of paper upon which an inscription has been written. Signed, Kikugawa Eizan.

1.50

Size, 14⅝ x 9¾ inches. Fine impression. Trimmed a little, otherwise in fine condition.
From the collection of Ernest F. Fenollosa.

101 **Sukeroku no Ya-u.** "Night rain of Sukeroku." This is a fanciful title having reference to the famous otokodate Sukeroku whose mon (badge) appears under the series title in an upper corner. Two geisha are depicted standing side by side, one with an arm about the other's shoulder. Series: Fūryū Naga-uta Hakkei, i.e., Eight Fanciful Songs. Signed, Eizan.

Size, 15½ x 10½ inches. Fine impression, good condition.

102 **Sasayama of Matsuba-ya.** She stands with part of her figure behind a sliding partition having paper panes, through which the shadow of the concealed portion appears in silhouette. Series: Fūryū Bijin Zoroi, i.e., A Group of Elegant Beauties. Signed, Eizan.

12.50

Size, 12¾ x 9¼ inches. Fine impression, good condition.

103 **Fūryū Tomioka Hatsu-yuki.** "Fanciful view of the first snow of the season at the Tomioka shrine." Three geisha walking under large violet and yellow umbrellas in falling snow. Signed, Kikugawa Eizan.

Triptych. Size, 15 x 30 inches. Good impression, in good condition.

Digitized by Google

104 **Seiro Mitate San Bijin.** "Three Green-house Beauties." Three oiran promenading in the Naka-no-Chō under blossoming cherry trees set out in the middle of the street and guarded by a protecting fence. Right, Hitomoto of Daimonji-ya; middle, Hanaogi of Ōgi-ya; left, Tagasode of Tama-ya. Signed, Kikugawa Eizan.

12.50

Triptych. Size, 15 x 30 inches. Fine impression, in fine condition.
From the collection of Ernest F. Fenollosa.

No. 105

UTAGAWA HIROSHIGE

Pupil of Toyohiro. Personal name Ando Tokitaro. First studio name Ichiyūsai, changed a little later to Ichiryūsai Hiroshige. Born 1797; died October 12, 1858.

105 **Sōshū, Enoshima Iwaya no Zu.** "Picture of the grotto on the south side of the island of Enoshima, province of Sōshū (Sagami)." In the foreground a great breaker curling over upon the rocks. Series, Honcho Meisho, i.e., "Famous Sights of the Main Island." Signed, Ichiryūsai Hiroshige.

30.-

Size, 8⅜ x 13½ inches. Fine impression, in fair condition. See illustration.

Digitized by Google

106 **Satta Fuji.** View of Fuji from the Tōkaidō where the road leads up Satta peak from the shore of Suruga bay. Series: Honcho Meisho. Signed, Hiroshige.

5 -

Size, 8⅝ x 13⅛ inches. Good impression; margins trimmed off and the picture also trimmed at the ends.

KYŌTO MEISHO NO UCHI

"Famous places in Kyōto." Five of the set of ten prints, and one duplicate. Each signed, Hiroshige. Size about 8¾ x 14 inches.

107 **Shimabara Deguchi no Yanagi.** "The willow tree at the exit from the Shimabara," the courtesan quarter of the Western Capital; a jolly roysterer being helped away.

12.50

Fine impression, fair condition.

108 **Kiyomizu.** View of the famous Buddhist temple standing on a hillside, surrounded by blossoming cherry trees.

Fine impression, in fair condition.

109 **Kiyomizu.** Another fine impression, slightly faded and not in quite so good condition.

10. -

110 **Yodogawa.** A boating party on the river on a moonlight night. A smaller boat is tied alongside and from it refreshments are being served to the merrymakers.

Fine impression, in fair condition except at the ends where it is somewhat rubbed and stained.

111 **Yase no Sato.** "The village of Yase," a suburb of the city. Three women faggot gatherers, locally known as Oharami, are shown trudging along a path through fields gay with green and yellow growing crops, one carrying a bundle of faggots, one a ladder, and the third a tray with a pounding block and three wooden mallets.

27.50

Fine impression, in fine condition.

112 **Tadasu Kawara no Yudachi.** The river bed at Tadasu in a shower.

Fine impression, in good condition.

30. -

Digitized by Google

NANIWA MEISHO ZU KAI

Pictures of Famous Places in Naniwa, a poetical designation of the city of Osaka. Five of the set of ten prints and one duplicate. Each signed, Hiroshige. Size, about 9 x 14 inches.

113 **Dotombori no Zu.** Picture of the Dotombori canal and the Ebisu bridge leading to the street on the further side where the theatres were located. Banners advertising the attractions appear above the roofs.

Fine impression, not in very good condition, soiled along the line of a vertical crease.

114 **Anryu-Machi Naniwa-ya no Zu.** "Picture of Naniwa house in Anryu street." View in the garden of the tea-house showing the famous old pine with its low spreading branches supported by many trestles.

Good impression, in fair condition.

115 **Shin-machi Kuken-chō.** Kuken street, Shinmachi, the courtesan quarter. A procession of women passing down the street which is lined on one side with spectators.

Good impression, fair condition.

116 **Sumiyoshi Onta no Saishiki Dengaku no Zu.** Picture of a Dengaku mimetic dance in honor of the Kami of the rice fields, at the Sumiyoshi shrine.

Fine impression, in fine condition.

From the collection of Frederick W. Gookin.

117 **Imamiya Toka Ebisu.** The Ebisu festival at the village of Imamiya.

Fine impression of a much admired print. In perfect condition save for a vertical crease.

118 **Imamiya Toka Ebisu.** Another impression, with different coloring.

Not in very good condition.

OMI HAKKEI

Eight views of Omi, the province in which Lake Biwa is situated. Three prints of the series, each signed, Hiroshige. Size, about 9 x 14 inches.

119 **Yabase no Kiban.** Returning sails at Yabase.

Fine impression, in fine condition.

Digitized by Google

120 **Hira no Bosetsu.** Evening snow on Mount Hira.
Fine impression. Condition only fair. Many holes have been patched.

12.50

121 **Karasaki no Ya-u.** Night rain at Karasaki. The famous old pine tree in a heavy downpour.
Late impression, in good condition.

OMI HAKKEI

Eight views of Omi. The half-block set published by Arita-ya Seiemon. Three prints of the series, each signed, Hiroshige. Size, about 5¾ x 8⅛ inches, not including the blue border. Fine, but late impressions; in good condition.
From the collection of Frederick W. Gookin.

122 **Mii no Bansho.** The vesper bell at Mii Buddhist temple situated on the hillside above the town of Otsu on Lake Biwa.

12.50

123 **Hira no Bosetsu.** Evening snow on Mount Hira.

5.-

124 **Ishiyama Aki no Tsuki.** The autumn full moon at Ishiyama.

EDO KINKO HAKKEI

"Eight views in the environs of Edo." Three prints of the series. Each signed, Hiroshige. Size, about 9 x 14 inches.

125 **Shibaura no Seiran.** "Clear weather after a storm at Shibaura."
Fine, though rather late impression. Color stronger than in the earlier editions. In fair condition; slightly soiled and rubbed along the line of a vertical crease.

5.-

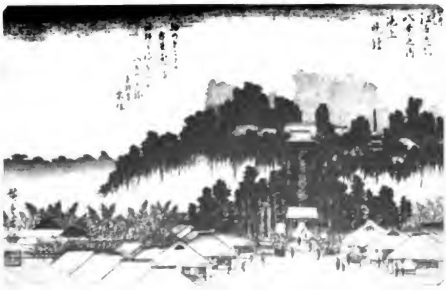
126 **Haneda no Rakugan.** "Geese flying down at Haneda."
Fine impression, in fair condition.
From the collection of Frederick W. Gookin.

25.-

127 **Ikegami no Bansho.** "The vesper bell at Ikegami Buddhist temple."
Fine impression, in fine condition. See illustration.
From the collection of Frederick W. Gookin.

60.-

Digitized by Google



No. 127

KANAZAWA HAKKEI

"Eight Views of Kanazawa," an inlet of the sea not far from Yokohama. Three prints of the series. Each signed, Hiroshige. Size, about 8¾ x 13⅞ inches.

128 **Nojima no Sekisho.** "The evening glow at Nojima."
Ordinary impression, fair condition.

5.-

129 **Hirakata no Rakugan.** "Geese flying down at Hirakata."
Fine impression, in good condition.

130 **Uchikawa no Bosetsu.** "Evening snow on the Uchi river."
Good impression, not in very good condition; somewhat soiled and rubbed.

7.50

TOTO MEISHO

"Famous Sights of the Eastern Capital." Hiroshige designed many series to which this title was given. The writer of this catalogue has listed twenty-eight, and also four more in which Toto Meisho forms a part of the title.

131 **Shiba Shinmei Keidai.** "Inside the grounds of the Shinmei Shintō shrine, Shiba district." One of the earliest set; published by Kawaguchi Shōzō. Signed, Hiroshige.
Size, 8⅝ x 13¼ inches. Ordinary impression, in fair condition. Margins and decorative border trimmed off.

7.50

Digitized by Google

TWO PRINTS OF ANOTHER SERIES ISSUED BY THE SAME PUBLISHER. *Both signed, Hiroshige.*

Sold with #131

132 **Sumidagawa Hana Zakari.** "Cherry trees in bloom on the Sumida river embankment."

Size, 8⅝ x 13⅝ inches. Fine impression, slightly soiled.
From the collection of Frederick W. Gookin.

133 **Shin Yoshiwara Nihon Tsutsumi Emonzaka Akatsuki.** "Dawn at the hill leading to the gate of the new Yoshiwara, Nippon embankment."

Size, 8½ x 13¼ inches. Fine impression, in fine condition save that the margins have been trimmed off and the corners rounded.

7.50

FOUR PRINTS OF THE EARLIEST OF THE SERIES PUBLISHED BY SANO-YA KIHEI. *Each signed, Hiroshige. Size, about 9 x 13⅜ inches. All good impressions in good condition.*

134 **Takanawa no Yukei.** "Evening view of Takanawa," a section of Edo lying along the shore of the bay.

135 **Kanda Myōjin Higashi Zaka.** "The Eastern ascent to the Myōjin shrine, Kanda district."

From the collection of Frederick W. Gookin.

5.-

136 **Shiba Zōjōji Sandai no Zu.** "Within the grounds of Zōjōji Buddhist Temple, Shiba district."

137 **Kameido Tenmangu Keidai Yuki.** "The grounds of the Tenmangu shrine at Kameido, in falling snow."

15.-

TWO PRINTS OF ANOTHER SERIES ISSUED BY KIHEI. *Each signed, Hiroshige. Size, about 8⅝ x 13½ inches. Fine impressions, in good condition.*

138 **Shiba Zōjōji.** View of one of the buildings of Zōjōji temple, and the walk leading to the entrance gate.

5.-

139 **Kameido Fujibana.** Wistaria flowers in bloom in the grounds of the Tenmangu shrine at Kameido.

5.-

140 **Ueno Yori Kiyomizudō Shinobazu Miru Zu.** "View of Shinobazu Pond from the Kiyomizudō of Tōeizan Buddhist temple, Ueno."

From one of the series published by Maru-Sei. Signed, Hiroshige.

Size, 8⅝ x 13⅝ inches. Ordinary impression, fair condition.

Digitized by Google

TWO PRINTS OF THE SERIES PUBLISHED BY NUNO-KICHI. *Each signed, Hiroshige. Size, about 8¾ x 13½ inches. Good impressions, in good condition.*

141 **Matsuchiyama no Zu.** "View from Matsuchi hill"; in the foreground, the street where the theatres were located, Kinryūsan temple beyond, and Mt. Fuji in the distance.

20.-

See illustration.

No. 141

142 **Sumida Tsutsumi Uchu no Sakura.** Cherry flowers in rain on the Sumida river embankment.

10.-

---

143 **Takanawa Tsuki no Kei.** "Takanawa, moonlight view." Series published by Ezaki-ya Tatsuzō.

Size, 7¾ x 12⅜ inches. Late impression, rather poor condition.

10-

144 **Ueno Shinobazu Hasu Ike.** "Lotus flowers in Shinobazu pond, Ueno." Series published by Yamamoto-ya Heikichi.

Size, 8¾ x 13⅝ inches. Ordinary impression, fair condition.

FOUR PRINTS OF THE SERIES OF VERTICAL PANELS PUBLISHED BY FUJI-HIKO *and one duplicate. Each signed, Hiroshige. Size, about 15 x 5 inches.*

145 **Nihon Bashi Setchu no Kei.** "View of Nippon bridge in falling snow." *Late impression, fair condition.*

Digitized by Google

146 **Matsuchiyama Yuki Hare.** "Matsuchi hill in clear weather after a snowfall."

60.–

Fine impression, in very fine condition. See illustration.

From the collection of Frederick W. Gookin.

No. 146

147 **Matsuchiyama Yuki Hare.**

15.–

Later impression, in fine condition.

148 **Kasumi-ga-Seki yu Kei.** View of the street named Kasumi-ga-Seki; a procession of Jishū priests coming down the hill.

5.–

Good impression, in good condition.

149 **Susaki Kaihin Shiohi Gari no Zu.** "Gathering clams at low tide at Susaki."

12.50

Ordinary impression, fair condition.

Digitized by Google

TOTO MEISHO NO UCHI

Three prints of a series of vertical panels issued by a publisher whose mark has not been identified. Signed, Hiroshige. Size, 13¼ x 4½ inches. Ordinary impressions, good condition.

Sold with # 149

150 **Nihon Bashi no Zu.** "Picture of Nippon bridge"; Mt. Fuji in the distance.

151 **Asakusa Kinryūsan Setchu no Zu.** "Kinryūsan temple, Asakusa district, seen through falling snow."

152 **Hashiba Yuki Hare no Zu.** "Hashiba in clear weather after a snowfall."

Slightly toned.

1.50

153 **Matsuchiyama Seiran.** "Clear weather after a storm at Matsuchi hill." Series: Toto Meisho no Uchi, Sumidagawa Hakkei. Signed, Hiroshige.

Size, 7⅞ x 12½ inches. Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

154 **Kisen Hōshi.** A Buddhist priest, one of the poets of the olden time, standing on a green hillside below a waterfall, above which on the rocky bank a stag and a doe are standing. Series, Rok-ka-sen, i.e., "The Six Famous Poets." Signed, Hiroshige.

Size, 14⅜ x 4¾ inches. Fine impression, fine condition.

155 **Kisen Hōshi.** Another impression, later printing, and not in as good condition.

5.—

SHOKOKU MU TAMAGAWA

"The Six Tama Rivers." These rivers—each of which flows through a different province—are indicated by incidents mentioned in famous poems.

FOUR PRINTS OF THE YOKOBAN SET PUBLISHED BY TSUTA-YA KICHIZŌ. *Each signed, Hiroshige. Size, about 8¾ x 13½ inches.*

Digitized by Google

156 **Noda no Tamagawa.** Two court ladies and a serving man standing on the bank of the Tama river in Michinoku, watching a flock of chidori (plovers) flying above the stream.

7.50

Fine impression, in good condition. See illustration.

From the collection of Frederick W. Gookin.

No. 156

157 **Chôfu no Tamagawa.** Women washing white cloth on the bank of the Tama river in Musashi.

Ordinary impression, good condition.

20-

158 **Tôi no Tamagawa.** Women seated on the bank of the Tama river in Settsu, on a moonlight evening fulling cloth by the kinuta process of beating it with wooden mallets.

Fine impression, in fine condition.

From the collection of Frederick W. Gookin.

159 **Koya no Tamagawa.** Pilgrims to the shrines on Koyasan standing beside the Tama river in the province of Kii, commonly known as the Poisoned Tama River.

12.50

Fine impression, in fine condition.

Digitized by Google

TWO PRINTS OF THE Ō-TANZAKU SET PUBLISHED BY FUJIOKA-YA KEISUKE. *Each signed, Hiroshige. Size, 14⅞ x 5 inches.*

160 **Tōi no Tamagawa.** Women fulling cloth by moonlight.
Good impression, fine condition.

5.-

161 **Noji no Tamagawa.** A nobleman standing on the bank of the Tama river in Omi looking at the hagi flowers for which it is famous, and at the reflection of the moon in the water.
Late impression, fair condition.

THREE PRINTS OF THE ŌBAN SET PUBLISHED BY MARU-YA KYŪSHIRŌ IN 1857. *Each signed, Hiroshige. Size, 13⅛ x 8⅞ inches.*

162 **Chōfu no Tamagawa.** Women washing cloth in the river.
Good impression, fair condition.

10.-

163 **Noda no Tamagawa.** Watching the chidori.
Fine impression, fair condition.

164 **Koya no Tamagawa.** An old Buddhist monk and an old woman looking at the rapid stream.
Fine impression, in fine condition.

GO-JŪ-SAN TSUGI MEISHO ZU KWAI

Seven prints of the so-called "Upright Tōkaidō" set. Each signed, Hiroshige. Size, about 13⅜ x 8½ inches. Dated hare year 1855.

165 **Shono.** Porters halting on the highway to rest; the Shiratori tumulus in the distance at the right.
Fine impression, good condition save margins trimmed off.

5.-

166 **Narumi.** Shops for the sale of shibori, a peculiar kind of dyed cotton cloth.
Good impression; toned.

7.50

167 **Ōdawara.** View from the beach.
Good impression; toned.

168 **Seki.** The branch road to the shrine.
Fine impression; toned.

169 **Saka-no-Shita.** The statue of Kwannon in a small cave.
Fine impression; toned.

5.-

170 **Mariko.** View of the village street.
Fine impression; toned.

171 **Shinagawa.** The village street and Edo bay seen from Goten hill.
Fine impression; toned.

Digitized by Google

KWACHŌ

"Flower and bird pictures." This is the literal signification of the term, but it is a general category that includes other related subjects. Hiroshige's fame will ultimately rest quite as much upon his compositions in this field as upon his work as a landscape artist.

172 **Tsubaki ni Suzume Setchū.** Camellias and sparrows in falling snow. First edition, published by Wakasa-ya Yoichi. In the second which was published by Sano-ya Kihei when he acquired the blocks after Yoichi's death, the sky was printed entirely in gray in most of the impressions, and instead of the rectangular "Jakurindō" mark of Yoichi which appears upon this print, a huge square "Sano-Ki" mark of Kihei was substituted. Signed, Hiroshige.

12.50

Size, 15 x 6¾ inches. Good impression, in perfect condition.
From the collection of Frederick W. Gookin.

173 **Nami ni Tsuru.** A crane standing upon a rock amid breakers. Signed, Hiroshige. First edition, published by Wakasa-ya Yoichi. The blocks for this print were also acquired by Kihei who added a large red disc of the sun which was placed in the upper corner at the left. This was to make the print more attractive to the mass of the people who would not buy prints unless there was a good deal of red in the color scheme.

5.—

Size, 14¾ x 6⅝ inches. Good impression, in poor condition.

174 **Yamabuki ni Kawazu.** Branches of Japan Globe-flowers (Kerria Japonica) hanging over a stream in which two frogs are swimming. Signed, Hiroshige.

42.50

Size, 14¾ x 6½ inches. Good impression, in poor condition.

175 **Ume ni Shirim.** A long-tailed bird (shirim) perched upon a branch of a plum tree laden with blossoms, which in this impression are shaded with green. Signed, Hiroshige. First edition, published by Wakasa-ya Yoichi. The blocks were acquired by Sano-ya Kihei who printed a second edition in which the green upon the blossoms was replaced by pink, and the bird's head, here white, was printed in brown.

Size, 15¼ x 6⅞ inches. Good impression, in good condition.
From the collection of Frederick W. Gookin.

Digitized by Google

176 **Falling Cherry Petals, Reeds, and Miyakodori.** This is a print much admired by the Japanese for its poetical charm which is accentuated by the extreme simplicity of the treatment. Signed, Hiroshige.

5.— *Size, 13⅜ x 4½ inches. Good impression, in good condition.*

From the collection of Frederick W. Gookin.

177 **Tsuki ni Matsu ni Hototogisu.** Full moon, pine branch, and cuckoo. The drawing which this print reproduces, was made with comparatively few broad brush-strokes. Signed, Hiroshige.

Size, 13⅜ x 4⅜ inches. Late impression, good condition.

178 **Fuyo (Hibiscus Mutabilis) and Long-tailed Bird.** Signed, Hiroshige. Impression from the original blocks, published by Kawaguchi Shōzō.

5.— *Size, 13⅝ x 4½ inches. Late impression, fair condition.*

179 **Fuyo and Long-Tailed Bird.** The same subject as the preceding lot, but printed from re-engraved blocks. The markings upon the petals of the hibiscus flowers are different and quite certainly not drawn by Hiroshige, and no publisher's mark appears. This is not a modern reprint however. At latest it may date from about the time of Hiroshige's death.

Size, 13 x 4⅜ inches. Late impression, fair condition.

180 **Kobai.** Red-flowered plum blossoms. Signed, Hiroshige. About 1842.

25.— *Size, 13⅝ x 4⅜ inches. Late impression, fine condition.*

From the collection of Frederick W. Gookin.

181 **Kiku ni Uguisu.** "Chrysanthemum flowers and Japan Bush-warbler." Signed, Hiroshige.

1.50 *Size, 15 x 5 inches. Good impression, good condition.*

182 **Botan ni Chō.** "Peonies and Butterflies." Signed, Ichiyūsai Hiroshige. One of the master's very rare early works.

5.— *Size, 9¼ x 13⅝ inches. Late impression, good condition.*

183 **Water Plants and Mandarin Ducks.** Signed, Hiroshige.

1.50 *Size, 14¼ x 6½ inches. Fine impression. Has been much repaired by the filling in of moth holes, but the work was done so skilfully that close inspection is required to see its extent. See illustration.*

Digitized by Google

No. 183

184 **Emblems of Longevity.** A large white crane standing upon a pine branch, seen against the red disc of the sun. Signed, Ichiryūsai.

Kakemono-e. Size, 28¼ x 9½ inches. Ordinary impression, fair condition.

UTAGAWA KUNIYOSHI

Pupil of Toyokuni I. Personal name Ikusa Yatarō. Studio names Ichiyōsai, Chōwōrō, Ichibyōsai, and Kuniyoshi. Born 1797; died 1861.

185 **Musashi no Kuni, Chōfu.** The Chōfu Tama river in Musashi. Two gayly dressed women on the bank of the stream, one of them looking down at a strip of white cloth lying near the water's edge. Right-hand sheet of a triptych,—one of a series of six, "Mu Tamagawa." Signed, Ichiyōsai Kuniyoshi. About 1844.

Size, 14¼ x 9½ inches. Good impression, perfect condition.

Digitized by Google

Sold with 186

186 **Musashi no Kuni, Chōfu.** Middle sheet of the triptych. A woman and a boy stand by a tall wooden tub, filled with white cloth. Same signature, size, and condition as the preceding lot.

1.50

187 **Ro.** This title is given to the print by the artist who has depicted a geisha standing, looking down at a ro, or charcoal burner for heating a kettle. Series: Tatoegusa Oshie Hayabiki, i.e., "To teach quickly everything good." Signed, Chōwōrō Kuniyoshi. About 1840.

Size, 14¼ x 9¾ inches. Fine impression, perfect condition save for two moth holes.

From the collection of Ernest F. Fenollosa.

188 **Women Boating on a Moonlight Evening in Autumn.** Two sheets of this print are signed Chōwōrō Kuniyoshi, and the third is signed Ichiyōsai Kuniyoshi.

12.50

Triptych. Size, 10 x 21¾ inches. Good impression, in good condition.

189 **The Fisherman and his Silhouette.** A fisherman seated in a clump of tall grass, fishing with two rods, one held in each hand, his basket hat lying by his side. Printed inscription, Sono omokage teino utsushi-e, i.e., "This portrait copied as closely as possible." On a companion sheet a silhouette of the figure appears as a lobster with a large sea-shell by its side. Signed, Ichiyōsai Kuniyoshi gi-gwa, i.e., drawn for fun.

12.50

Two prints mounted side-by-side. Each 14⅝ x 10 inches. In fine condition.

190 **Nichiren in Exile in Sado-ga-Shima.** Nichiren, exiled to the island of Sado in the sea of Japan, leaving the little haven of Teradomari in a snowstorm on his way to Tsukahara where he lived from December 1271, until April 1274, when he was released and returned to Kamakura. Series: Koso Go Ichidai Ryaku Zu, i. e., Simple pictures of the whole life of Koso, otherwise known as Nichiren, the renowned Buddhist monk who founded the Hokke-shū, commonly called the Nichiren sect. Signed, Ichiyōsai Kuniyoshi.

40.--

Size, 8¾ x 13½ inches. Good impression of one of the later editions. Nichiren's kesa printed in blue. Margins trimmed off. Otherwise in good condition. See illustration.

Digitized by Google

No. 190

SUZUKI HARUNOBU

c. 1730–1770

191 **The Troubled Dream.** A woman lying asleep on her bed under a mosquito-net canopy has her brows knit by a troubled dream as her daughter who is seated by the bed reads a love letter by the light of an andon. At the right a sliding partition bears a painting of a landscape and the signature "Harunobu gwa."

145.-

Size, 10¾ x 7⅞ inches. Good impression, in good condition.

192 **A Clandestine Visit.** A young man standing before the mise of a house in the Yoshiwara talking with a woman seated within. On a conventional cloud above is an ode of which the general signification is, "He comes in secret but he has some sadness in his heart." Signed, Suzuki Harunobu.

Size, 11 x 8 inches. Fine impression, in perfect condition. See illustration.

193 **Chi.** "Wisdom." A young girl seated before a low table in a room that is open at the left, and a woman bending over and taking hold of her hand, teaches her to write Chinese characters with the

10.-

Digitized by Google

No. 192

right stress upon the brush strokes. Another girl seated at the end of the table looks on, and a pile of writing paper on the floor at the further end bears the date "Meiwa shi, ku gatsu," i.e., ninth month, 1767. An ode in an upper corner signifies: "We are born in a world where there is a right way, and if we learn one thing we can know ten." Signed, Harunobu.

Size, 10½ x 7 13/16 inches. Trimmed from 11¼ x 8¼. Good impression. Somewhat soiled.

194 **An Exchange.** A young mother taking her infant son from the arms of another woman and, as she does so, slipping a love letter under the edge of the other's kimono. Notable for the beauty of the grays of the wall of the room and the ground in the garden and the soft low-toned pink of the woodwork and the garden fence. Signed, Suzuki Harunobu.

30.-

Size, 11¼ x 8¼ inches. Good impression, in fair condition.

Digitized by Google

No. 195

195 **Dressing Her Daughter's Hair.** A young mother dressing the hair of her daughter who is seated in a parlor and holds a large pink chrysanthemum in her hand. A still larger blossom is in a vase that stands on the veranda just outside the room. Signed, Suzuki Harunobu.

6 5.—

Size, 10¾ x 7⅞ inches. Fine impression, in good though not perfect condition. See illustration.

From the collection of Frederick W. Gookin.

ISODA KORYŪSAI

Worked 1768–1786

196 **Kami-age.** "The first hair-dressing." This takes place when a girl has reached the age of five years. The print shows a young girl with her hair elaborately dressed and attired in her finest clothes, being taken by her parents to visit the Shintō shrine of the district in which their residence was located. Signed, Koryūsai.

5.—

Size, 10 x 6⅞ inches. Ordinary impression, in fair condition.

Digitized by Google

197 **Hana Murasaki of Matsuba-ya** in the Yoshiwara parade attended by her kamuro and by the matron of "The House of the Pine." Series: Seiro Wakana Moyo. Signed, Koryū.

Size, 8⅜ x 6 inches. Ordinary impression, fair condition.

198 **Gi.** The cardinal virtue of righteousness. The print depicts it as exemplified in a mitate-e or transformed version of the Ichimonji-ya incident from the Chūshingura drama. A young man seated on the veranda of a tea-house holds a partly unrolled letter and turns to listen to a woman who is seated in an adjacent dwelling. Series: Fūryū Ryaku Go-jō, i. e., "Fanciful Five Moral Precepts from China." Signed, Koryū.

Size, 10⅜ x 7⅜ inches. Ordinary impression, in good condition.

199 **A Modern Otomo no Kuronushi.** A woman carrying on her back a young boy who is fancifully likened to the classical poet Kuronushi. The woman who carries the boy is taking him into a house from the garden, and is followed by another woman who helps her to support the burden of the boy's weight. Series: Imayo Fūzoku Rokkasen, i. e., "Popularized and Modernized Six Famous Poets." Signed, Koryū.

Size, 9⅞ x 7½ inches. Ordinary impression, slightly toned.

From the collection of Ernest F. Fenollosa.

200 **Noji no Tamagawa.** The Noji Tama River, famed for the bush clover growing on its banks. Two boys are shown on a raft, one poling it along, while the other breaks off a branch of bush clover that projects over the stream. Series: Fūryū Kodomo no Tamagawa, i.e., "The Tama Rivers Fancifully Typified by Children." Signed. Koryū.

Size, 10 x 7⅜ inches. Ordinary impression, fair condition.

201 **Shizuka of Tama-ya.** She is walking toward the left, followed by her kamuro. A lantern of the house hangs above. Signed, Bu-Ko Yagenbori Inshi Koryūsai.

Hashira-e. Size, 27¼ x 4½ inches. Good impression, in fine condition.

202 **Hinazuru of Chōji-ya.** She is walking attended by her kamuro who carries a white cat in her arms. A lantern of the house hangs above. Signed, Koryūsai.

Hashira-e. Size, 27⅛ x 4¾ inches. Fine impression, good condition.

Digitized by Google

203 **Hinazuru of Chōji-ya.**
Another impression; browned.

5.—

204 **Wakamatsu of Ōtawara-ya.** She is seated by a hibachi and is wiping a tea-bowl, while another woman looks on. Signed, Koryū.
Hashira-e. Size, 26⅜ x 4⅝ inches. Ordinary impression, faded and browned.

TORII KIYONAGA

1752–1813

205 **Hazuki.** This is a fancy name for the eighth month. Two geisha on their way to keep a professional engagement on a moonlight evening, followed by a nakai bearing an orange colored samisen box. Series: Fūryū Jū-ni Ko, i.e., "Fanciful Twelve Seasons." Signed, Kiyonaga. An early work in the style of Shigemasa, about 1776.

20.—

Size, 9 x 6¼ inches. Fine impression, in fine condition.
From the collection of Frank Lloyd Wright.

206 **Kannazuki.** Fancy name for the tenth month. A father taking his young daughter to visit a Shintō shrine, accompanied by his wife and another woman. Series, Fūryū Shiki no Tsuki Mode, i.e., "Fanciful designs of Temple visiting in each month." Signed, Kiyonaga.

5.—

Size, 10¼ x 7⅝ inches. Late impression, in fair condition, has a few moth holes.

207 **Mitsumata Meigetsu.** "Clear moonlight at Mitsumata." Scene in a tea-house on the bank of the Sumida. A man seated on the floor has hold of the hand of a woman who bends over toward him. On the engawa outside another woman is seated pipe in hand, with her back turned to them. Series: Koto Hakkei, i.e., "Eight Scenes of the Eastern Capital." Signed, Kiyonaga.

5.—

Size, 9⅞ x 7¼ inches. Good impression. Softly toned.
From the collection of Frank Lloyd Wright.

208 **A Modern Izumi Shikibu.** This is a fanciful title. A young woman who is hastening toward a garden gate accompanied by another woman, and turns to speak to a boy who is following them, is compared to the famous eleventh century poetess. Series: Wakoku

5.—

Digitized by Google

Bijin Ryaku Shu, i.e., "A Bevy of Japanese Beauties." Signed, Kiyonaga.

Size, 10½ x 7⅝ inches. Late impression. Condition only fair.

209 **Two Popular Actors.** The second Ichikawa Monnosuke as a woman in a violet furisode having a pattern of maple leaves; and the second Ichikawa Komazō as a man in a yellow and pink striped kimono; both standing beneath a blossoming cherry tree. Signed, Kiyonaga.

Size, 14⅞ x 9⅞ inches. Good impression, in fair condition.

210 **A Breezy Day at Kameido.** A woman wearing a black zukin walking in the grounds of the Tenjin shrine, her garments flapping and the long racemes of wistaria flowers that hang down overhead waving in the wind she is breasting. Signed, Kiyonaga.

Hashira-e. Size, 24¾ x 4½ inches. Fine impression, much browned.

211 **The Pet Dog.** A woman holding in her arms a small long-haired dog, to which her young son standing by her side reaches up his hands. Signed, Kiyonaga.

Hashira-e. Size, 26½ x 4⅝ inches. Ordinary impression, fair condition.

212 **Out for a Walk.** A woman in thin summer garments walking under an umbrella and carrying an open fan. Signed, Kiyonaga.

Hashira-e. Size, 26¼ x 4½ inches. Ordinary impression, browned.

213 **Shijo Kawara Yu-suzumi no Tei.** Cooling off at evening in the river bed, Shijo district, Kyōto. Two women and a girl on a low platform built over the water of the shallow stream, one of the women bending down to set off sparklers fixed upon a square piece of wood floating on the water. Signed, Kiyonaga.

Size, 13⅞ x 9½ inches. Trimmed from 15 x 10. Otherwise in good condition.

From the collection of Ernest F. Fenollosa.

214 **Cherry Flower Viewing on Asuka Hill.** Two women, one wearing a black furisode, the other a pink and yellow striped kimono, strolling about under the trees and admiring the pink blossoms. Middle sheet of a triptych. The entire composition is illustrated in "Japanese Colour Prints and Their Designers" by Frederick W. Gookin. Signed, Kiyonaga.

Size, 14⅞ x 9⅝ inches. Fine impression. Faded and toned.

Digitized by Google

KATSUKAWA SHUNCHŌ

Pupil of Shunshō. Followed the style of Kiyonaga, and in his later works imitated the style of Eishi and other artists of the Kwansei period. Dates of birth and death unknown. Worked from about 1780 to 1795.

215 **Four Oiran of Chōji-ya.** The oiran Wakagusa, Karakoto, Tsumagiku, and Asagiku, on a veranda, grouped about a tobako-bon and tables

27.50

No. 215

on which food is set out. A green sudare, i. e., curtain of bamboo slats, hangs behind them at the left and beyond it, at the right, branches of cherry trees in bloom are seen, with poem slips bearing the women's names attached thereto. Signed with seal only,

Digitized by Google

Shunchō. This is a very rare early work by Shunchō, drawn about 1781, before he had completely assimilated the style of Kiyonaga.
Size, 15⅜ x 10⅛ inches. Full size. Fine impression, in very fine condition. See illustration.

216 **Bunshichi in the Yoshiwara.** The famous otokodate Karigane Bunshichi walking in a street in the Yoshiwara and talking to an oiran. Series: Tosei Itsutsu Gan, i. e., "Five Modern Geese." Signed, Katsu Shunchō. This print is even rarer than the preceding lot. It probably dates back to 1779 or 1780, and is more nearly in the style of Shunshō than any other prints by Shunchō, with only two exceptions, that the writer of this catalogue has ever seen.
Size, 10⅜ x 7⅝ inches. Fine impression. Faded and stained.

7.50

217 **Go Gatsu.** "The Fifth Month." Two women in a house and a youth standing on the ground outside, all engaged in looking at two toy swords on a wooden sword-stand, intended for the celebration of the "Boys' Festival" on the fifth day of the fifth month. Series: Fuzoku Jū-ni Ko, i. e., "Popularized Twelve Months." Signed, Shunchō.
Size, 10 x 7½ inches. Late impression, in fair condition.

218 **Kyō Shijo Kawara Yu-suzumi.** Cooling off in the evening on the river bed in the Shijo district. Kyotō. Four women in summer attire near a tea-house on the dry river bed of the Kamo river. Right-hand sheet of a triptych. Pictures of Kyōto scenes are very rarely found in the works of the Ukiyoe artists of Edo. Signed, Shunchō.
Size, 12¾ x 8¾ inches. Good impression, in fair condition.

5.-

219 **New Year's Day in the Yoshiwara.** Segawa of Matsuba-ya attended by a shinzō and by her kamuro Sasano and Takeno, on her way to make a New Year's call. Series: Seiro Jū-ni Ko, i. e., "The Twelve Months in the Green Houses." Signed, Shunchō.
Size, 8¾ x 6¼ inches. Late impression; good condition.

220 **The Seventh and Eighth Months.** Two pictures on one sheet. That for the seventh month shows, in a fan-mount shaped panel, three women in a house at Shinagawa, overlooking Edo bay. Below this, the eighth month is typified by a scene in a "Green house" where an oiran is restraining a geisha who is trying to leave accompanied

15.-

Digitized by Google

by her maid bearing her samisen in a black box. Series, Jū-ni Ko Rokumai Zoroi. Signed, Shunchō.

Size, 15 x 9⅞ inches. Fine impression in good though not perfect condition.

From the collection of Ernest F. Fenollosa.

221 **The Black Zukin.** A woman with her head covered with a black zukin returning home followed by a boy carrying a saké bucket in which he has placed a stand of toy bows and arrows. Signed, Shunchō.

Hashira-e. Size, 24½ x 4⅝ inches. Late impression, faded.

7.—

222 **The First Snow of Winter.** An oiran looking down at her kamuro who has rolled a large snowball and is blowing upon her hands to warm them. Signed, Shunchō.

Hashira-e. Size, 25¼ x 4½ inches. Good impression, faded and browned.

223 **Viewing the Maple Trees in Autumn.** A picnic party is in the foreground. Many figures of people on a path between green hills in the background and on a level plain beyond the hills are admiring the gay-colored foliage. First and second sheets of a triptych. Signed, Shunchō.

7.50

Diptych. Size, 14 x 19½ inches. Good impression, fair condition.

HOSODA EISHI

Pupil of Kano Eisen, and of an artist named Bunryūsai. Real name Hosoda Jibukyō Fujiwara no Tokitomi. Besides the studio name Eishi he sometimes signed Chōbunsai. Was of samurai rank. Born 1756; died August 1, 1829. Worked as a print designer from about 1788 to about 1800.

224 **Returning from a Temple Visit.** Three women returning along a path through the rice fields from a visit to a Shintō shrine. One of the most charming of Eishi's early prints. Signed, Eishi.

35.—

Size, 15 x 10⅛ inches. Good impression, in good condition. See illustration.

225 **The Cuckoo.** Three women on the veranda of a dwelling, one of them standing with her arm about the corner post as she watches a cuckoo flying by. Series: Sho-chō Jū-ni Kai, i. e., Twelve kinds of birds. Signed, Eishi.

5.—

Size, 10¼ x 7½ inches. Fair impression, not in perfect condition.

Digitized by Google

No. 224

226 **Boating on the Sumida.** Middle sheet of a triptych showing several pleasure boats on the Sumida river at Mukojima. Signed, Eishi.

7.50

Size, 15⅛ x 10⅛ inches. Fine impression. Somewhat stained.

227 **Under the Cherry Trees.** Right-hand sheet of a triptych presenting a mitate-é or transformed version of a court lady and her attendant maidens on a cherry flower viewing excursion. Signed, Eishi.

Size, 15 x 8⅞ inches. Good impression, but faded; has a few moth holes and has been trimmed a half inch on either side.

228 **Yanagi Kai.** The weeping-willow shell. This is a fanciful caption, each of the prints of the series being designated by a small drawing of a shell. Two women are shown seated beside a hibachi and a third

10-

Digitized by Google

woman standing near them and exhibiting a weeping-willow branch covered with "pussies." Signed, Eishi.

Size, 10¼ x 7⅝ inches. Good impression, but not in good condition, stained.

229 **Cherry Blossom Viewing on Gotenyama.** A lady who has arrived in a norimon, hands a poem slip to a young samurai who kneels to receive it while her attendant maids respectfully crouch down and other women stand about viewing the scene. Goten hill, just above Shinagawa on Edo bay at the southern extremity of the city, was famous for its cherry trees. Signed, Eishi. About 1792.

Triptych. Size, 14⅜ x 29¼ inches. Good impression, but faded and trimmed from 15 x 30 inches.

230 **Fuji no Uraha.** This is the title of one of the chapters of the Genji Monogatari in which is related the reconciliation between Prince Genji and an old friend from whom he had been estranged. Instead of depicting a nobleman coming to call upon the prince, preceded by an attendant bearing as a symbol of friendship, a wistaria branch with a figure of a swallow perched upon it, Eishi presents a mitate-é or transformed version and shows a woman of the middle class coming forward from a court wagon, accompanied by women attendants, one of whom offers the peace symbol to the prince. Series: Fūryū Yatsushi Genji. Signed, Eishi.

Triptych. Size, 15 x 30 inches. Good impression. Much faded.

231 **Pleasure Boats on the River.** Several large boats filled with women are shown congregated near Ryōgoku bridge, which appears at the right. Four sheets of a pentaptych, the left-hand sheet lacking. Signed, Eishi.

Size, each sheet 15 x 10 inches. Good impression, in good condition.

232 **Fair Temple Visitors.** Women in the precinct of a Buddhist temple, looking at the votive gaku, i. e., framed pictures, hung beneath the roof of one of the buildings, and wandering about the grounds. Signed, Eishi.

Triptych. Size, 15 x 29 inches. Ordinary impression, good condition.

233 **Ladies at a Picnic.** Three groups of women under cherry trees on the bank of a stream. At the right they are looking at turtles that are

Digitized by Google

swimming in a large flat bronze bowl; at the left they are sailing cherry blossoms in a paper boat. Signed, Eishi.

Triptych. Size, 15 x 28½ inches. Late impression, in fair condition.

234 **Early Morning.** A woman seated before a mirror-stand arranging her hair; and another woman attired in a bathrobe standing beside her. Signed, Eishi.

5.-

Hashira-e. Size, 27 x 4⅞ inches. Not in very good condition.

235 **Admiring the Calligraphy.** Two women looking at an inscription written in bold characters on a long strip of paper. Signed, Eishi.

Hashira-e. Size, 24½ x 4¾ inches. Ordinary impression, browned.

236 **Takashima-ya O-Hisa.** Standing figure of the popular waitress, O-Hisa of the Takashima tea-house. Signed, Eishi.

7.50

Hashira-e. Size, 25¾ x 4¾ inches. Ordinary impression, poor condition.

237 **The Moto Yanagi-ya Shop at Asakusa.** This shows the tooth brush and cosmetic shop in the precinct of Kinryūsan temple as it appeared twenty years after it was made famous by Harunobu who designed many prints in the year 1769 depicting O-Fuji, the daughter of the then proprietor, seated in the shop and waiting upon the customers. It is here seen in the background, through the projecting corner of another building. Right-hand sheet of a triptych. Signed, Eishi.

Size, 15 x 9¾ inches. Fair impression, in good condition.

From the collection of Ernest F. Fenollosa.

238 **Low Tide at Shinagawa.** Three women in a large boat stranded high up on the beach at low tide. One of them is seated before a kamedo placed amidships and is heating water to cook the clams that one of her companions brings in a wooden bucket. Middle sheet of a triptych. Signed, Eishi. Seal, Chōbun.

12.50

Size, 14⅞ x 10 inches. Good impression, but not in good condition; stained and faded.

239 **A Popular Yoshiwara Beauty.** Hanaogi of Ōgiya attended by a shinzō and by her kamuro Yoshino and Tatsuta. Signed, Eishi.

Size, 13 x 8¾ inches. Fine impression, in perfect condition, the colors quite unfaded.

240 **A Real Benten.** A geisha seated, with a biwa (a kind of lute) resting against the wall behind her. She is regarded as an embodiment of the Fortune Goddess Benten. Series: Fukujin Takara Awase, i. e., Assemblage of Fortune-beings Treasures. Signed, Eishi. Not-

17.50

Digitized by Google

able for the virtuosity and beauty of the calligraphic outlines, and for the rhythmic repetition in the draperies of the oval form of the biwa.

Size, 14⅞ x 10 inches. Fine impression, slightly faded but otherwise in fine condition.

No. 241

241 **Kisegawa or Matsuba-ya.** The popular Yoshiwara beauty is shown seated, looking at a Tosa painting mounted as a makimono. Series: Seiro Bijin Rok-ka-sen, i. e., "Six Beautiful Poets of the Greenhouses." Signed, Eishi. This print is another important example of Eishi's masterly brush strokes and rhythmic line composition.

125.—

Size, 15¼ x 10¼ inches. Full size. Fine impression, in fine condition. See illustration.

From the collection of Frederick W. Gookin.

Digitized by Google

242 **Kisegawa of Matsuba-ya.** Another impression, also full size and in fine condition. Later printing in stronger colors that are as bright as when first printed.

20. —

KUBO SHUNMAN

Personal name Kubota Yasubei. Studied under obscure painters, then under Shigemasa. His works are greatly admired for their esoteric quality. Designed many surimono. Born 1757; died October 26, 1820. His studio name though written with the characters "Shun" and "Man," should be pronounced Shumman.

243 **Cherry Blossoms and Feathers.** Two cherry branches with double white blossoms in gauffrage, and two tail feathers of a pheasant. Surimono. Not signed.

30. —

Size, 7⅞ x 7 inches. Fine impression, in perfect condition.

244 **Cypripedium.** Pink and white blossoms and pale yellowish green foliage. Surimono. Not signed.

5. —

Size, 7⅞ x 7⅛ inches. Good impression, good condition.

245 **Night Scene: Going Home from a Party.** A young man, three women and a boy wending their way along a street by a tea-house, preceded by a man-servant carrying a lantern. The tea-house shows beyond the fence and in a second-story room a woman and two men, one of them reading a book, are grouped before a Sōsho, or teacher of poetical composition who sits at a low table. Second and third sheets of a triptych. Printed in grays and black with color where the rays from the lantern and the candle in the tea-house room bring it out. Signed, Shosadō Kubo Shunman.

80. —

Diptych. Size, 15 x 20 inches. Good impression, somewhat browned.

KATSUKAWA SHUNSHŌ

1726–1793

PORTRAITS OF ACTORS. *All of hosoe size, fair impressions in fair condition, and signed Shunshō.*

246 **The First Nakamura Nakazō** as a daimyō dressed in nagabakama brandishing a mirror.

27.50

Digitized by Google

247 **The First Nakamura Nakazō** as an otokodate in a kimono with broad pink and violet stripes.

25.-

248 **Onoe Matsusuke** as an otokodate.

22.50

249 **The First Onoe Kikugorō** as a daimyō holding a drawn sword and standing by a norimon that rests upon the ground.

7.50

250 **The First Nakamura Noshio** dancing "Shakkyō," the "Stone bridge" shosa. Shosa is a form of mimetic dance peculiar to the theatre. The Shakkyō shosa represents the gambols of two mythical Chinese lion cubs (karashishi) playing among peonies growing about the ends of a small stone bridge.

2.-

Not in very good condition; faded, and damaged at the right where it is covered by the mat.

From the collection of Ernest F. Fenollosa.

Digitized by Google

SECOND SESSION

THURSDAY EVENING, NOVEMBER 17, 1921
BEGINNING AT 8:00 O'CLOCK.

Catalogue numbers 251 to 500

No. 251

KATSUKAWA SHUNSHŌ

1726–1793

PORTRAITS OF ACTORS. *All of hosoe size, except as noted; fair impressions, in fair condition, signed Shunshō.*

251 **Three Actors of Women's Rôles.** Right: the second Osagawa Tsuneyo as Haru, wife of Umeomaru; middle: the fourth Iwai Hanshirō as Yae, wife of Sakuramaru; left: the first Nakamura Noshio as Chiyo, wife of Matsuomaru, in a famous performance of "Sugawara

35.-

Digitized by Google

Denju Tenarai Kagami" at the Ichimura theatre which drew full houses from about the middle of August until November 1776.

Hosoe triptych. Size, 12¼ x 16⅞ inches. Fine impression, good condition. See illustration.

252 **The Fourth Iwai Hanshirō** as a lady of rank holding one end of an unrolled makimono.

5.-

253 **The Fourth Iwai Hanshirō** as a woman holding a samisen.

5. 254 **The Fourth Iwai Hanshirō** as a woman dancing on New Year's day and beating a drum.

255 **The Third Segawa Kikunojō** as a tall woman in a flat straw hat, standing in a field; Mt. Fuji in the background.

32.50

256 **The Second Bandō Mitsugorō** dressed in kamishimo for the morning ceremonies at kaomise, the theatrical "New Year," or opening of the season, usually held in the eleventh month of the year, which might correspond to either November or December of our calendar.

5.-

257 **The Second Bandō Mitsugorō** as a man standing by a tall washtub on the bank of a river, and holding a kinuta or wooden pounder.

10.-

258 **The Second Bandō Mitsugorō** as An no Heiemon, one of the Gonin Otoko or Five Otokodate, in "Hatsu-monbi Kuruwa Soga" at Nakamura-za, February 1780.

259 **The Third Sawamura Sōjūrō** as Soga no Jūrō. This was one of his favorite rôles. He played it in 1780, 1781, 1782, 1785, 1789, 1790, and 1791. This print probably depicts him in one of the earlier performances.

5.-

260 **The Third Sawamura Sōjūrō** as a man standing with arms folded.

261 **The Third Sawamura Sōjūrō** in his dressing room at the theatre. He is wrapped in a bathrobe, and is drying his ear as he listens to the third Segawa Kikunojō who has dropped in upon him and is seated on the floor. Back of Kikunojō is a box containing Sōjūrō's wigs for use on the stage.

9.-

Size, 15 x 10 inches. Good impression, in fair condition. Faded.

262 **The First Nakamura Nakazō and the Fifth Ichikawa Danjūrō.** They stand on the bank of a river and are reading a makimono which they are unrolling. Danjūrō holds an oar and a straw hat.

10.-

Hosoe diptych. Left sheet only signed.

Digitized by Google

No. 268

Digitized by Google

263 **Scene from a Drama.** Onoe Matsusuke (right) and the third Sawamura Sōjūrō as two men standing beside a long wooden table, engaged in a controversy, Matsusuke holding a spear and Sōjūrō a drawn sword.

11.-

Hosoe diptych.

264 **Nakamura Riko** as (?) Ōiso no Tora in "Gohiiki Nennen Soga" at Nakamura-za, February 1779.

14.-

CHŪSHINGURA

The dramatized version of the story of the vendetta of the Forty-seven Loyal Ronin. Three prints of the series. Each signed Shunshō. Size, about 10 x 7½ inches. Late impressions, in fair condition.

265 **Scene from Act I.** Wakanosuke sees Moronao offer a love letter to the lady Kaoyo, wife of Enya Hangwan.

5.-

266 **Scene from Act VII.** Heiemon slashing the spy Kudayu with Yuranosuke's sword while O Karu looks on.

267 **Scene from Act II.** The interview between Konami and her lover Rikiya, son of Yuranosuke.

32.50

268 **Five Famous Actors as the Gonin Otoko.** Beginning at the right, the second Ichikawa Monnosuke as Karigane Bunshichi, the second Bandō Mitsugorō as An no Heiemon, the fifth Ichikawa Danjūrō as Gokuin Senemon, the third Nakamura Sukegorō as Kaminari Shokurō, and the third Sakata Hangorō as Hotei Ichiemon, in "Hatsu Monbi Kuruwa Soga" at the Nakamura theatre, Edo, February 1780. Each sheet signed, Shunshō.

Pentaptych. Size, 12⅜ x 27⅝ inches. Good impression, in fine condition. See illustration.

UTAGAWA KUNISADA

Pupil of Toyokuni I. Personal name Tsunoda Shōzō. Used many studio names besides Kunisada among which Ichiyūsai, Gototei, and Kōchōrō were the most common. He also called himself Toyokuni II, but as Toyoshige (otherwise known as Kosōtei Toyokuni) had previously taken that name, he should be known as Toyokuni III. Born 1786; died 1864.

Digitized by Google

269 **Figures in the Fog.** A geisha in the foreground where the light streaming from a lantern strikes full upon her, while in the background the shadowy form of a bellman running at full speed and the outstretched finger of a pursuer are seen through enveloping fog. One sheet of a triptych. Signed, Gototei Kunisada.

9.-

Size, 14⅜ x 4¾ inches. Fine impression and in perfect condition except somewhat trimmed.

From the collection of Ernest F. Fenollosa.

270 **Hinmachi of Daikoku-ya.** A gaudily dressed oiran turning as she mounts the steps to a tea-house and looking around at some one not shown in this sheet which is part of a triptych. Signed, Gototei Kunisada.

3.

Size, 14⅜ x 9⅞ inches. Fine impression, in good condition.

From the collection of Ernest F. Fenollosa.

271 **The Element of Fire.** Standing figure of a geisha, without background except blank paper upon which two odes are printed. In the upper left-hand corner is a small picture of fireworks at Ryōgoku. Series: Okonomi Geisha no Uchi, i. e., "Your loving Geisha, and the Five Elements." Signed, Gototei Kunisada.

Size, 14¾ x 10¼ inches. Fine impression, in fine condition.

From the collection of Ernest F. Fenollosa.

272 **Woman Carrying a Taku.** A taku is a stand or table upon which food is set out. Two women are shown in this sheet which is part of a triptych, one of them stands looking at the other who bends over from the weight of a taku laden with dishes of food, one end of which she lifts while carrying it with the aid of some one shown in the adjoining sheet, which, however, is not among the prints offered in this sale. Signed, Gototei Kunisada.

5.-

Size, 14¼ x 9⅞ inches. Fine impression. Trimmed at head and foot; otherwise in good condition.

From the collection of Ernest F. Fenollosa.

Sold 1 with 272

273 **At Ise.** A geisha standing in the parlor of a house at Ise which is connected by a wooden bridge with one of the temple buildings where a dance by the miko is in progress. She faces the dancers but turns to look at some one not shown in this sheet which is part of a triptych. Signed, Gototei Kunisada.

7.-

Size, 14⅝ x 9⅞ inches. Fine impression, good condition.

From the collection of Ernest F. Fenollosa.

Digitized by Google

sold with #273

274 **Looking into the Garden.** A geisha standing on the veranda of a dwelling looking into the garden, probably at some one not shown in this sheet. Signed, Gototei Kunisada.

Size, 14⅝ x 9⅞ inches. Good impression, in good condition.

From the collection of Ernest F. Fenollosa.

275 **A Tea-house Waitress.** She is seated on a platform of the tea-house and holds a black lacquer serving tray. Series: Tosei Bijin Ryaku Konomi, i. e., "Modern women's select fashions." Signed, Gototei Kunisada.

6.- *Size, 14¾ x 10⅛ inches. Fine impression, in fine condition save that it is trimmed ¼ inch at the foot.*

From the collection of Ernest F. Fenollosa.

276 **A Geisha in a Temple Garden.** She stands on the ground near several large flat stepping stones at the foot of a flight of steps. Middle sheet of a triptych. Signed, Gototei Kunisada.

Size, 14¾ x 10 inches. Fine impression, in fine condition.

From the collection of Ernest F. Fenollosa.

277 **By Kamo the River.** A geisha standing on the bank of the stream: houses of a village on the further shore, and mountains in the background. Printed in tones of blue. Left-hand sheet of a triptych. Signed, Gototei Kunisada.

17.- *Size, 14¾ x 9¾ inches. Register not perfect; one large moth hole in the sky.*

278 **Two Geisha in a Snow Storm.** They are walking together under a large umbrella at the foot of a flight of steps leading to a Shintō shrine. Signed, Gototei Kunisada.

Size, 14¾ x 9⅜ inches. Fine impression, slightly trimmed down, otherwise in perfect condition. See illustration.

From the collection of Ernest F. Fenollosa.

279 **Tsuki no Kage Shinobi au Yo.** A woman placing a lighted andon in position to guide her lover to a night tryst. Signed, Kōchōrō Kunisada.

6.- *Size, 14¾ x 9⅞ inches. Fine impression, slightly trimmed, otherwise in perfect condition.*

From the collection of Ernest F. Fenollosa.

280 **A Geisha Seated on a Huge Jōruri Book.** Other huge books are piled behind her, and all are open displaying the text of "O-Chiyo Hanbei

Digitized by Google

No. 278

Yoi Koshin," the story of an evening love meeting between O-Chiyo and Hanbei. Signed, Kōchōrō Kunisada.

Size, 14¾ x 10 inches. Fine impression, in fine condition save for a horizontal crease across the centre.

From the collection of Ernest F. Fenollosa.

281 **A Woman Chasing Fireflies.** Night scene. The woman uses a fan to aid her in capturing the hoteru for the purpose of imprisoning them in a small cage. Signed, Kōchōrō Kunisada.

10.-

Size, 14¼ x 9¾ inches. Fine impression, in fine condition.

From the collection of Ernest F. Fenollosa.

282 **Under the Cherry Trees.** Right-hand sheet of a triptych. A woman in gay attire is shown bearing rice in a huge decorated covered bowl upon a wooden stand. Signed Kōchōrō Kunisada.

6.-

Size, 14⅛ x 9⅝ inches. Fine impression, in fine condition save that it is trimmed down from 15 x 10 inches.

From the collection of Ernest F. Fenollosa.

Digitized by Google

Sold with # 282

283 **Under the Cherry Trees.** Another sheet from the same triptych. A woman standing under a tree in full bloom, holding a lantern. Signed, Kōchōrō Kunisada.
Same size and condition as the preceding lot.

284 **Viewing the Plum Blossoms at Ume Yashiki.** A geisha standing by one of the ancient plum trees in the famous garden. Middle sheet of a triptych. Signed, Kōchōrō Kunisada.
Size, 14¼ x 9¾ inches. Fine impression, in fine condition.
From the collection of Ernest F. Fenollosa.

6.-

285 **The Woman in Blue.** A courtesan dressed in a blue outer garment and a black zukin, walking in a snow storm. Signed, Kōchōrō Kunisada.
Hashira-e. Size, 28½ x 9¾ inches. Good impression, slightly trimmed and has several moth holes; otherwise in good condition.

UTAGAWA HIROSHIGE

1797–1858

TŌKAIDŌ GO-JŪ-SAN TSUGI NO UCHI. *"The Fifty-three Post-stations of the Tōkaidō," known as the First Tōkaidō series. Twenty-three out of the fifty-five prints comprising the set, and one duplicate. Each signed, Hiroshige. Size, about 9 x 14 inches.*

286 **Nihon Bashi.** The first design showing the vanguard of a Daimyō cortege coming over the bridge. No. 1 of the series.
Good impression, in poor condition.

6.-

287 **Fujisawa.** View of the village and Yūyōji Buddhist temple on a hill beyond it. No. 7.
Good impression, in good condition.

288 **Ōiso, Tora no Ame.** "Tiger rain at Ōiso." No. 9.
Good impression, fair condition.

289 **Hakone.** View of the lake with rugged hills at the right and a Daimyō cortege winding down the narrow road between them. No. 11.
Fine impression, in good condition.
From the collection of Frederick W. Gookin.

22.50

290 **Mishima.** A foggy morning. Travellers on horseback and in a kago. One of the noted prints of the series. No. 12.
Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

Digitized by Google

291 **Hara, Asa no Fuji,** i. e., Morning view of the mountain, seen across the rice fields. No. 14.
Good impression, in fair condition.

17.50

292 **Mariko.** View of the "Celebrated Products Tea-house." Very fine impression of the earliest printing, with the error in the name of the station which reads Maruko instead of Mariko. The mistake was soon discovered and corrected. No. 21.
In fine condition.

293 **Mariko.** Another fine impression, also of the first edition, but printed after the change in the place name.
In fine condition.

6.-

294 **Okabe, Utsu no Yama.** The road leading up the green slopes of Utsu hill. No. 22.
Fine impression, in good condition. See illustration.

10.-

295 **Fujieda, Hito Uma Keitatsu.** Changing horses and porters at the station. No. 23.
Fine impression, in good condition.
From the collection of Frederick W. Gookin.

16.-

296 **Shimada, Oigawa Shun Gan.** The steep bank of the Oi river at Shimada; a Daimyō procession crossing. No. 24.
Fine impression; good condition.

297 **Kanaya, Oigawa Em Gan.** The far bank of the Oi river. No. 25.
Fine impression, in fine condition.

10.-

298 **Nissaka, Sayo Nakayama.** The pass over Sayo mountain; travellers looking at "The Night-crying Stone." No. 26.
Fine impression; good condition.

10.-

299 **Shirasuka, Shio-mi Zaka.** View from the slope of Sea-view Hill; a Daimyō cortege coming down the road. No. 33.
Fine impression, in fair condition.

7.-

300 **Yoshida, Toyokawa Hashi.** View of Yoshida and the bridge over the Toyo river. No. 35.
Fine impression; good condition.

301 **Goyu, Tabibito Ryūjo.** The travellers Yajirobei and Kidahachi, characters in a famous comic tale, beset by servants of rival inns at Goyu. No. 36.
Fine impression, in fine condition.

6.-

Digitized by Google

302 **Akasaka, Ryosha Matsunashi-ya.** View of the river at the station; a guest being served with refreshments, another wrapped in a bath-robe standing on the veranda. No. 37.
Fine impression, in fine condition.

303 **Fujikawa bo Bana.** View of the entrance to the village. Three men bowing down as a Daimyō cortege approaches. No. 38.
Fine impression, in fine condition.

No. 294

304 **Okazaki, Tenshin no Hashi.** The bridge across the Tenshin river at Okazaki. No. 39.
Fine impression, in fine condition.

305 **Narami, Meibutsu Arimatsu Shibori.** View of the shops for the sale of the celebrated product, the dyed cotton cloth called shibori, made at the neighboring village of Arimatsu. No. 41.

306 **Kuwana, Shichi-ri Watashi Guchi.** The mouth of the Seven-ri Ferry at Kuwana. No. 43.
Fine impression, in fine condition.

307 **Shono, Haku-u.** A shower at Shono. One of the famous prints of the series. No. 46.
Very fine impression, in fine condition. See illustration.
From the collection of Frederick W. Gookin.

Digitized by Google

No. 307

308 **Mizukuchi, Meibutsu Kampyō.** View of the village and women slicing and drying gourds to make kampyō, the famous product of the station. No. 51.
Fine impression, in fine condition.

309 **Ishibe, Megawa Sato.** The village of Megawa at Ishibe. No. 52.
Exceptionally fine impression, in fine condition.
From the collection of Frederick W. Gookin.

---

310 **Two Prints** of the half-block Tōkaidō set published by Sano-ya Kihei. **Hodogaya;** a wayside tea-booth at the station. **Totsuka;** view of the station from the highroad. Each signed, Hiroshige.
Size, 6¼ x 8¼ inches. Ordinary impressions, fair condition.

TŌKAIDŌ

The quarter-block set published by Arita-ya Seiemon. Eleven prints of the series, each signed Hiroshige. Size, not including the gray borders, about 4 x 6 inches. All fine impressions, most of them in good condition.

Regarding the prints of this set, a discriminating connoisseur once said to the writer of this catalogue: "Collectors who estimate the value of a print by the square inch will not appreciate them. But look at them! Just LOOK at them!"

Digitized by Google

311 **Five Prints of the Set.** No. 3. **Kawasaki,** the ferry over the Rokugo river. No. 15. **Yoshiwara.** No. 19. **Ejiri,** distant view of Miho beach. No. 22. **Okabe,** the road leading up Mount Utsu. No. 23. **Fujieda,** travellers fording the river.

14-

312 **Six Prints of the Set.** No. 24. **Shimada,** the ford of the Oi river. No. 28. **Fukuroi,** setting forth from the village. No. 36. **Goyu,** the bridge at the entrance to the village. No. 38. **Fujikawa,** the mountain village and adjacent hills, white with snow. No. 45. **Ishiyakushi,** view of the village. No. 50. **Tsuchiyama.**

7-

FUJI SAN-JŪ-ROK-KEI

"Thirty-six views of Fuji." Hiroshige's latest series of prints designed shortly before his death in 1858 and published the next year. Especial pains were taken to produce them in a manner worthy of him and so as to add to his fame. Six prints of the series. Each signed, Hiroshige.

Size, 13¼ x 8½ inches. All good impressions, in good condition.

313 **Toto Sukiyagashi.** View of Fuji from Sukiyagashi, Edo, on a winter day after a snowfall.

10.-

From the collection of Frederick W. Gookin.

314 **Izu no Sanchū.** View of Fuji from the heart of the mountains in the province of Izu, a waterfall in the background.

10-

315 **Tōkaidō Yoshiwara.** The mountain seen from Yoshiwara station on the Tōkaidō.

7-

From the collection of Frederick W. Gookin.

316 **Shimosa Hara.** The mountain seen from a field in the province of Shimosa where horses are at pasture.

5-

317 **Zoshigaya.** View of Fuji from the Fuji-view Tea-house at Zoshigaya.

318 **Musashi Koganei.** Fuji seen through a great hole in the trunk of a cherry tree at Koganei in the province of Musashi.

From the collection of Frederick W. Gookin.

FUJI SAN-JŪ-ROK-KEI

"Thirty-six views of Fuji." Two prints of the half-block set. Each signed, Hiroshige.

Size, 6⅜ x 8¾ inches. Fine impressions, in fine condition.

Digitized by Google

319 **Kazusa Kanzan Torii Saka.** Fuji seen from the torii of the Kanzan shrine, province of Kazusa.

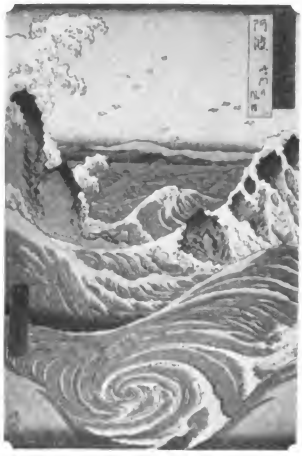
From the collection of Frederick W. Gookin.

320 **Suruga Tago no Ura.** View of Fuji from Tago on the sea, province of Suruga.

ROKU-JÛ-YO SHU MEISHO ZU KWAI

"*Famous Sights in the Sixty-odd Provinces.*" *Two of the series of sixty-nine prints. Each signed, Hiroshige. Size, 13½ x 8⅞ inches. Fine impressions, in fine condition.*

15.



No. 321

321 **Awa Naruto no Fuha.** "Rough water at Naruto in Awa." View of the famous whirlpool in Naruto strait.

Fine impression, in fine condition. See illustration.

Digitized by Google

322 **Tsushima Kaigan Yasei.** Clear evening at the sea-shore in Tsushima, a rainbow spanning the sky.

HIROSHIGE AND EISEN

KISOKAIDŌ ROKU-JŪ-KU TSUGI. *"The Sixty-nine Post-stations of the Kisokaidō." Eighteen prints of the series and one duplicate. Eleven of the subjects were designed by Hiroshige and bear his signature. Eight are by Eisen. Four of them are signed, and four are not. All the prints designed by Eisen for this series were signed by him and the signature appears upon impressions of the first edition issued by Take-Uchi. When the blocks were acquired by Ise-ya Rihei, the signature of Eisen was removed, and presumably Hiroshige's name only was advertised.*

Size, about 8½ x 13½ inches.

323 **Warabi no Tsugi, Todogawa Watashi.** The ferry over the Todo river at Warabi. A boat carrying several passengers and a horse being poled across the stream. By Eisen. Not signed. No. 3 of the series.

Fine impression, in fine condition.

324 **Urawa Shuku Asamayama Embō.** Distant view of Mt. Asama from Urawa station. No. 4. By Eisen. First edition. Signed, Eisen.

Fine impression, in good condition.

325 **Ageo Shuku Kamo no Yashirō.** The Kamo Shintō shrine at Ageo station. Its blue roof appears behind the banners at the right of the rest-house. By Eisen. Not signed. No. 6.

Fine impression, in fine condition.

From the collection of Frederick W. Gookin.

326 **Okegawa Shuku Kogen no Kei.** View of the wide field at Okegawa. A woman seated before the rest-house is stripping willow wands for weaving baskets, and a traveller stops to inquire his way. By Eisen. Not signed. No. 7.

Fine impression. Except for a centre fold, in fine condition.

327 **Konosu Fuki-age Fuji Embō.** Distant view of "The erupted Fuji" from Konosu. By Eisen. Not signed. No. 8.

Good impression, in fair condition.

Digitized by Google

328 **Oiwake Jiku Asamayama Chōbō.** View of the cone of Mt. Asama from Oiwake. By Eisen. First edition. Signed, Keisai. No. 21.
Fine impression. Not in very good condition.

7.-

329 **Odaii.** Four pilgrims to Mt. Asama crossing the moor covered with tall suzuki grass, through which a narrow stream meanders. Signed, Hiroshige. No. 22.
Fine impression. Not in very good condition.

11-

330 **Yawata.** View of a narrow river winding around a high bank on which the station is located, and villagers crossing the stream on a plank footbridge. Beyond the station is a bamboo grove, and blue mountains are in the distance. Signed, Hiroshige. No. 25.
Fine impression, in fine condition.

No. 331

331 **Mochizuki.** View of the road bordered by tall cryptomerias, leading uphill at the left. The full moon shining through the branches and the deep blue sky produce a charming effect. Signed, Hiroshige. No. 26.
Fine impression, in fine condition. See illustration.

4 50

332 **Shiojiri Toge Suwa no Kosui Hibō.** "View of the frozen Lake Suwa from Shiojiri pass." Signed, Eisen. No. 31.
Fine impression of the first edition. In perfect condition save for a vertical crease. Fine impressions of this print are very rare.

13-

Digitized by Google

333 **Fukushima.** View of the barrier gate and guard house at the entrance to the station. Signed, Hiroshige. No. 38.

17.50

Fine impression, but would be much finer if the dark green tone extended clear across the bank at the right as it does in the finest impressions. In very good condition.

From the collection of Frederick W. Gookin.

334 **Tsumago.** View of the road cut in the hillside, leading up to the Magome pass. Signed, Hiroshige. No. 43.

25.-

Fine impression, in good condition.

From the collection of Frederick W. Gookin.

7.-

335 **Tsumago.** Another impression, later printing. In fair condition.

336 **Okute.** View of a peculiar outcropping of rocks on the side of a hill on the road leading over the Biwa pass, up which two peasants toil, bearing heavy bundles of faggots. Signed, Hiroshige. No. 48.

Fine impression. Has been cut in two vertically in the middle and joined together so neatly that the damage is scarcely noticeable.

6.-

337 **Hosokute.** View of the village, seen through two great pine trees that lean toward each other across the road. Signed, Hiroshige. No. 49.

Ordinary impression, not perfect in register. Good condition.

338 **Ontake.** This station is also called Mitake. View of the shelter at the summit of the pass over the mountain, where many travellers are halting for rest and refreshment. The gray mass of Koma-ga-take is seen in the distance. Signed, Hiroshige. No. 50.

Fine impression, fine condition.

19.-

339 **Kisoji no Eri Kōto Nagara-gawa Ukai Bune.** Fishing by night with cormorants from boats on the Nagara river at Kōto station. Signed, Eisen. No. 55.

Fine impression. In good condition save that rice paste on the back, from some previous mounting, prevents it from lying quite flat.

6.-

340 **Mieiji.** View of the village roofs seen across the fields against the red glow of the evening sky. On a hillside at the right, between a bamboo grove and camellia trees in bloom, a wandering priest stops a farmer and his wife as they are going homeward, to inquire the way to the station. Signed, Hiroshige. No. 56.

Good though not perfect impression, in good condition.

From the collection of Frederick W. Gookin.

Digitized by Google

341 **Takamiya.** View of the station on the further side of the nearly dry bed of the Echi river, where the trestles alone remain of a bridge that has been swept away. Signed, Hiroshige. No. 65.
Fine impression, in fine condition.

8.-

KEISAI EISEN

Pupil of Kano Haku-keisai and of an obscure artist named Kinji Shindō. Follower of Eizan and also of Hiroshige. Born about 1792; died 1848.

342 **Shadows on the Shoji.** The oiran Hanamurasaki standing in the garden of Tama-ya. Back of her the figures of people within the house are projected in silhouette on the paper panes of the shoji. Series: Tosei Kuruwa Fūzoku, i.e., "Popularized Scenes in the Modern Courtesan Quarter." Signed, Eisen.
Size, 14⅞ x 9¾ inches. Fine impression, in fair condition.

343 **Masanagi of Tama-ya.** An oiran seated in a barred window. Series: Kuniwa Hakkei. Signed, Keisai Eisen.
Size, 14⅝ x 9¾ inches. Good impression, in good condition.

5.-

344 **Playing Kitsune Ken.** An oiran seated in a room in a tea-house looking at her kamuro who is playing the game of kitsune (fox) ken, one of the many varieties of the finger game called ken. The other player is not shown on this sheet which is the left-hand sheet of a triptych. Signed, Keisai.
Size, 14⅞ x 10 inches. Good impression, in good condition.
From the collection of Ernest F. Fenollosa.

345 **A Carp Swimming among Water Weeds.** This print was designed about 1842 in emulation of one of Hiroshige's prints of fishes. Signed, Keisai. Two seals.
Size, 10 x 14⅝ inches. Ordinary impression. Not in very good condition.

8.-

346 **View of Shinobazu Pond.** The Benten shrine on an island in the pond, and the roofs of the buildings of Tōeizan temple showing above the trees on a hill at the right. The print is notable for the border of Roman letters in white on a black ground. The letters are not arranged in words, nor are all of them cor-

6.-

Digitized by Google

rectly formed, and some other shapes, including the mark of the publisher Ezaki-ya Tatsuzō, are mingled with them. Signed, Eisen.

Size, 9⅜ x 14¼ inches. Ordinary impression, in good condition, save for a few moth holes.

Price with #346

347 **A Yoshiwara Beauty.** Tall figure of an oiran walking toward the left with her back turned to the spectator, affording a view of the striking pattern on her uchikake (overdress) of white bamboo canes on a deep blue ground. Signed, Keisai Eisen.

Kakemono-e. Size, 26⅜ x 8⅝ inches. Fine impression, in good condition except trimmed a little at the head.

348 **Protecting her Coiffure.** Standing figure of an elaborately dressed geisha, who is pinning a folded paper about her coiffure to protect it while out of doors. Signed, Keisai Eisen.

Kakemono-e. Size, 28¼ x 9½ inches. Good impression, in good condition.

4.—

KATSUSHIKA HOKUSAI

Pupil of Katsukawa Shunshō and other masters. First studio name Katsukawa Shunrō. Later changed to Hishikawa Sori, Kakō, Hokusai, Shinsai, Taito, I-itsu, Manji, and other names. Born 1760; died 1849.

349 **Jō and Uba.** The old man and woman, the spirits of the pine trees of Sumiyoshi and Takasago, drinking sake together under the pine trees at sunrise on New Year's morning. Not signed.

Size, 9⅞ x 15¼ inches. Ordinary impression, not in very good condition.

350 **On the Shore of Shinobazu Pond.** View of the pond and the Benten shrine. On the shore in the foreground a fan-mount peddler walks toward the left and two women and a boy hurry in the opposite direction. Not signed.

Size, 10 x 14½ inches. Ordinary impression, fair condition.

351 **Roses and Canary.** Signed I-itsu, formerly Hokusai.

Size, 10⅛ x 7¼ inches. Good impression, fair condition.

8.—

352 **Thistles and Crossbill.** Signed, I-itsu, formerly Hokusai.

Same series as the preceding lot. Fine impression, good condition.

353 **Fujieda Station.** Women seated in a refreshment booth, waiting for customers. Series, Tōkaidō. Signed, Gwa-kyo-jin (Painting-mad man) Hokusai.

5.—

Size, 4⅝ x 13½ inches. Good impression, good condition.

Digitized by Google

FUGAKU SAN-JŪ-ROK-KEI

"Thirty-six views of Fuji." Seventeen of the forty-six prints of this series, and seven duplicates. Each signed, I-itsu formerly Hokusai. Size, about 10 x 15 inches.

Sold with #353

354 **Edo Nihon Bashi.** View of Fuji from Nippon bridge, Edo.
Ordinary impression, fair condition.

355 **Onmayagashi Yori Ryōgoku bashi.** View of Fuji and Ryōgoku bridge from Onmayagashi, Edo.
Ordinary impression, fair condition.

5.-

356 **Toto Asakusa Honguwanji.** Fuji seen from Honguwanji temple Asakusa district, Edo.
First edition. Fine impression. Has a vertical crease; otherwise in fine condition.
From the collection of Frederick W. Gookin.

357 **Toto Asakusa Honguwanji.**
Later impression. Slightly trimmed and has a vertical crease. In good condition otherwise.

6.-

358 **Edo Suruga-Chō Mitsui.** Fuji seen from the Mitsui dry-goods shops in Suruga street, Edo.
Fine impression, unusual coloring. In good condition save for a vertical crease.
From the collection of Frederick W. Gookin.

359 **Koishikawa Setsu no Asa.** View of Fuji from Koishikawa on a snowy morning.
Ordinary impression, good condition.

17-

360 **Shimo Meguro.** View of Fuji from Shimo Meguro, a suburb of Edo.
Good impression, in good condition.

361 **Shimo Meguro.**
Another good impression, fair condition.

42.50

362 **Honjo Tatsukawa.** View of Fuji from a lumber yard on the Tatsu river in the Honjo district. This is one of the most difficult prints of the series to get in a really fine impression in perfect condition.
First edition. Fine impression, in fine condition. See illustration.

363 **Honjo Tatsukawa.**
Another good impression, later printing. Fair condition.

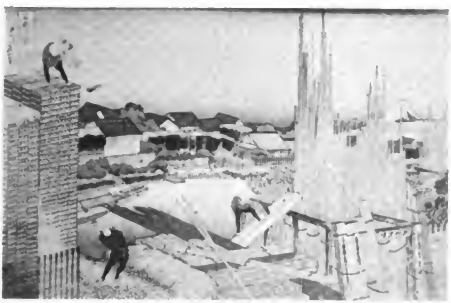
21.-

Digitized by Google

Sold with 364

364 **Toto Suruga Dai.** Fuji seen from Suruga Dai, Edo.
First edition. Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

365 **Fukagawa Mannen Bashi Shita.** Fuji seen beneath Mannen bridge, Fukagawa district, Edo.
25.— *First edition. Fine impression, fair condition.*
From the collection of Frederick W. Gookin.



No. 362

366 **Hanamachi Senju.** View of Fuji from Senju, looking across the Yoshiwara of Edo.
5.— *First edition. Fine impression, in good condition.*

367 **Hanamachi Senju.**
Another impression of the first edition. Good condition save trimmed a little at the right.

368 **Tōkaidō Shinagawa Gotenyama.** Fuji seen from Goten hill at Shinagawa on the Tōkaidō, in the time of the cherry blossoming.
25— *First edition. Fine impression, in fine condition.*

369 **Tōkaidō Yoshida.** Fuji seen from the Fuji-view tea-house at Yoshida on the Tōkaidō.
9.— *Fine impression, in fine condition.*
From the collection of Frederick W. Gookin.

Digitized by Google

370 **Tōkaidō Yoshida.**
Another impression. Later printing. Trimmed at the right.

371 **Tōkaidō Yoshida.**
20-
A third impression. Much later. Trimmed a half-inch in length and somewhat soiled.

372 **Tōkaidō Ejiri Tago-no-ura.** View of Fuji from the sea at Tago-no-ura in Ejiri.
First edition. Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

373 **Koshū Mishima Toge.** View of Fuji from the Mishima Pass province in Koshū.
12.50
Ordinary impression, in fair condition. Slightly stained by mildew.

374 **Totomi Sanchū.** Fuji seen from the mountains in Totomi where sawyers are making planks from a great squared log.
First edition. Fine impression.
From the collection of Frederick W. Gookin.

375 **Musashi Tamagawa.** View of Fuji from the Tama river in the province of Musashi.
10.--
First edition. Fine impression, fair condition.

376 **Tōkaidō Kanaya.** View of Fuji from the ford of the Oi river at Kanaya on the Tōkaidō.
First edition. Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

377 **Tōkaidō Kanaya.**
Another impression, same edition and condition.
9.-

---

378 **Picnic Party at Gotenyama.** A merry group under the cherry trees. At the left a view over the sands exposed at low tide and people gathering marine creatures. Long surimono. Signed, Katsushika Hokusai.
Size, 7½ x 20¾ inches. Ordinary impression, fair condition.

379 **Picnic Party at Gotenyama.**
12.50
Later impression, colors faded.

380 **An Outing at the Sea Shore.** Women and children and a peddler of straw hats and other articles on the beach of the mainland opposite

Digitized by Google

Enoshima; Mt. Fuji in the distance. Long surimono. Signed, Gwakyo-jin Hokusai.

Size, 6⅞ x 19⅜ inches. Late impression, not in very good condition.

No. 381

UTAGAWA HIROSHIGE

1797–1858

KWACHŌ. *"Flower and bird pictures." Ten subjects, each signed, Hiroshige fude.*

All from the collection of Frederick W. Gookin.

381 **Warabi ni Kiji.** "Brakes and pheasant."

20.– *Size, 14⅝ x 5 inches. Fine impression, in fine condition. See illustration.*

382 **Shōbu ni Kawasemi.** Siberian iris and kingfisher.

5.– *Size, 14⅝ x 4¾ inches. Good impression, in fair condition.*

Digitized by Google

383 **Keshi ni Suzume.** "Red poppies and sparrows."
14-
Size, 13¼ x 4⅜ inches. Fine impression. Has several moth holes that have been patched.

384 **Momiji ni Kujaku.** "Maple tree and peacock."
15.-
Size, 14¾ x 5 inches. Fine impression, fine condition.

385 **Yellow Hibiscus and Bluebird.**
Size, 14¾ x 5 inches. Fine impression, not in very good condition.

6.-

No. 390

386 **Budō-zuru ni Omu.** "Grapevine and parrot." This print was issued in several different colorings. This is the earliest and best.
5.-
Size, 14¾ x 5 inches. Ordinary impression, fair condition.

387 **A Cock on a Hillside in Falling Snow.** One of Hiroshige's most distinguished kwachō designs.
16.-
Size, 14⅞ x 4⅞ inches. Fine impression, fair condition.

388 **Ajisai ni Suzume.** Hydrangea and sparrows.
Size, 14½ x 4¾ inches. Good impression, good condition.

45.-

Digitized by Google

389 **Tsubaki ni Bunchō.** Camellia and bird.
7.-
Size, 14⅝ x 4⅞ inches. Fine impression, not in good condition.

390 **Mangetsu ni Gan.** Wild geese flying down against the full moon. Besides the artist's signature this print has his famous seal, a horse (ba) and a deer (ka), together "Baka" which means a fool.
Size, 14⅞ x 4⅞ inches. Good impression, fair condition. See illustration.

35.-

No. 391

SUZUKI HARUNOBU

c. 1730–1770

391 **Komurasaki.** She carries the basket hat, kesa, and flageolet of a komusō and is advancing along the bank of a small stream to meet her lover Gompachi who is not shown on this sheet which is part of a diptych. Flowers are blooming on a hillock across the stream. Signed, Harunobu.
30.-
Size, 13⅝ x 9½ inches. Fine impression. Somewhat toned, but otherwise in fine condition. See illustration.

Digitized by Google

392 **Kannazuki, the Tenth Moon.** A young woman peering from behind a sliding partition watches a youth, who is seated by a small hibachi and a black lacquer box, read a love letter that she has written him. The room is open at the left showing falling rain and a maple branch with autumnal foliage in a lacquer flower bucket standing upon the veranda. An ode on a conventional cloud above signifies: "The world does not lie; by the shower coming we know it is the tenth month." One of the series, Fuzoku Shiki Kasen, i.e., "Popularized Customs of the Four Seasons." This series consisted of thirteen prints, one for each of the thirteen lunar months of the year 1770. Signed, Harunobu.

17.50

Size, 11¼ x 8¼ inches. Ordinary impression, register not perfect throughout. Somewhat soiled.

393 **Three Oiran.** Three figures of young women from the book entitled "Seiro Bijin Awase," i.e., "Collection of Beauties of the Green Houses," mounted so as to form a triptych. Not signed.

6.-

Each sheet 8½ x 5¾ inches. Somewhat faded, but otherwise in average good condition.

394 **An Oiran Seated beside a Tobako-bon.** Another page illustration from the same book as the preceding lot. Signed, Harunobu.

8.-

Size, 8⅜ x 5¾ inches. In good condition.

395 **The Moon Gazer.** A young woman standing in a parlor, looking out to the right through the open side of the room at the full moon that shines through a rift in a cloud that spans the sky. Behind her is a tsuitate (a kind of screen) bearing a painting of a Chinese landscape and the signature of the artist, Suzuki Harunobu.

130.-

Size, 11¼ x 8¼ inches. Very fine and brilliant impression, in perfect condition. See illustration.

Formerly in the collection of Baron Sumitomo.

ISODA KORYŪSAI

Worked 1768–1786

396 **Oiran and Kamuro.** They are richly attired and are walking toward the right. Signed, Koryū.

7.-

Hashira-e. Size, 26⅝ x 4⅝ inches. Late impression, somewhat browned.

Digitized by Google

Sold with 346

397 **Under Observation.** A youth embracing a young woman who stands beside him on the engawa of a dwelling, while the girl's mother looks at them through a hole she has made in the shoji. Signed, Koryūsai.

Hashira-e. Size, 28½ x 4⅝ inches. Ordinary impression, in fair condition.

No. 395

398 **A Breezy Day.** Two young women with wind-blown garments under a willow tree. Illustration of an ode by Bunya no Yasuhide. Series: Rok-kasen, i.e., "The Six Famous Poets." Signed, Koryūsai.

32.50

Hashira-e. Size, 28 x 5 inches. Good impression, fairly good condition. See illustration.

399 **Yatsushi Kokei San Sho.** An Ukiyoe analogue of the three laughers of Chinese legend. Instead of the Chinese sages three young women are shown standing upon a bridge. Signed, Koryū.

7.50

Hashira-e. Size 27 x 4¾ inches. Good impression, fair condition.

Digitized by Google

No. 398

No. 401

No. 417

Digitized by Google

400 **Shinjiku no Yau.** Night rain at Shinjiku. An oiran standing and a man seated at her feet and grasping her wrist as he turns to look at a book lying open upon the floor. Series: Shinagawa Hakkei. Signed, Koryūsai.

Hashira-e. Size, 27½ x 4¾ inches. Good impression, faded and browned.

15.-

TORII KIYONAGA

1752–1813

401 **Two Geisha.** They are in summer attire, one in black and the other in russet-orange, and are walking side by side. Series: Fūzoku Jū-ni Tsui, i. e., "Popularized Twelve Pairs." Signed, Kiyonaga.

Hashira-e. Size, 26⅝ x 4⅜ inches. Fine impression, good condition. See illustration.

From the collection of Frank Lloyd Wright.

402 **Educating her Kamuro.** A tall oiran looking down at her kamuro, who is seated at her feet engaged in love-letter writing practice. Signed, Kiyonaga.

5.-

Hashira-e. Size, 26½ x 4½ inches. Ordinary impression, faded.

403 **In Night Attire.** Standing figure of an oiran dressed in her night clothes. Signed, Kiyonaga.

Hashira-e. Size, 27 x 4¾ inches. Good impression, somewhat browned.

404 **Onna San Gu.** "Three women." Two of them are upon the floor of a parlor playing with a white kitten; the third stands looking down at them. Series: Bijin Ryaku Shu, i. e., "Simple Assemblage of Beauties." Signed, Kiyonaga.

11.-

Size, 10 x 7⅜ inches. Good impression, fair condition.

405 **Looking at Picture Books.** Three young women in a room that is open toward the garden. Two of them are looking at picture books lying open upon the floor, while the other woman unrolls a curtain of bamboo slats suspended from the roof of the veranda. Comic ode above. Signed, Kiyonaga.

Size, 9⅞ x 7½ inches. Fine impression in fair condition.

406 **Illustration of a Poem by Narihira.** An oiran seated by a hibachi turns to look out of a window behind her, while her kamuro stands holding

5.-

Digitized by Google

a book. Series: Rok-ka-sen, i.e., "The Six Famous Poets." Signed, Kiyonaga.

Size, 8½ x 6 inches. Ordinary impression, in good condition.

407 **Nurioke Bosetsu.** "The evening snow on the nurioke." A wakashu (comely youth) standing behind a young woman who is reading a love letter from him while seated beside a nurioke, or dome-shaped lacquered furnace used for drying mawata (floss, or waste silk) and making it into wadding. Series: Zashiki Hakkei, i.e., "Eight Parlor Views." Signed, Kiyonaga.

Size, 10½ x 7½ inches. Fine impression, and, except for slight stain upon the mawata, in fine condition.

408 **Kintarō Playing Fukubiki with Four Oni.** The youthful Sakata Kintoki playing the game of "Fortune Drawing" with four small demons who pull at the strings he holds in his hands to see which one of them will get as a prize the takaramono that are spread upon the ground. One of an unnamed series of ten or more prints, depicting incidents in the life of Kintarō. Signed, Kiyonaga.

Size, 14⅜ x 9¾ inches. Fine impression, in fine condition.

409 **Kintarō Mane Maki.** Performing the Toshi Koshi ceremony of scattering beans to drive away the oni, and the oni scrambling for them and eating them, as the children in Japanese houses scramble for and eat the sugared beans with which the ceremony is usually performed. Same series as the preceding lot. Signed, Kiyonaga.

Size, 14⅛ x 9⅞ inches. Good impression in good condition.

410 **An Oni Procession.** Kintarō seated playing a drum while four oni march along carrying figures of a dragon, a tiger, a hairy-tailed tortoise, and a cock, mounted upon standards to which banners are attached. Same series as the two preceding lots. Signed, Kiyonaga.

Size, 14⅜ x 9⅞ inches. Fine impression, in fine condition.

EIRI

Presumably a pupil of Eishi, and not, it is said, identical with Rekisentei Eiri who used different characters in writing his studio name. Worked about 1794–1798.

Digitized by Google

411 **Hitamoto of Daimonji-ya.** Large head and bust portrait of the oiran who is shown looking at a doll representing the Emperor in his robes of state. Not signed.

22.50

Size, 15⅜ x 10⅛ inches. Ordinary impression, in good condition. See illustration.

From the collection of Frank Lloyd Wright.

No. 411

CHŌKŌSAI EISHO

Pupil of Eishi. Nothing is known about his life. Worked in the Kwansei period (1789–1801).

412 **The Gembuku of a Young Noble.** The gembuku is the coming-of-age ceremony. In this, which is the left-hand sheet of a triptych, two lady attendants are shown bearing the young man's coat and a kanmuri, i. e., cap that denotes his high rank. Signed, Ojū (by request) Eisho.

7.50

Size, 14⅜ x 9¾ inches. Fine impression, in good condition except slightly trimmed.

Digitized by Google

413 **The Gembuku of a Young Noble.** Another impression of the same sheet as the preceding lot.

Size, 14¾ x 9¾ inches. Somewhat faded and soiled.

414 **The Eleventh Month.** A woman seated with a tray containing a bowl and a bunch of bamboo leaves on the floor by her side. She holds in her left hand a little mask of Otafuku fastened to a small bamboo rake bought at one of the O Tori Jinja Shintō shrines at the Tori no Machi festival held during the eleventh month of the year. Series: Fūzoku Jū-ni Gatsu, i.e., "Customs of the Twelve Months." Signed, Eisho.

12.-

Size, 9¼ x 7 inches. Ordinary impression, good condition.

415 **Shiratsuyu of Wakana-ya.** Large head and bust portrait. Signed, Shoeidō Eisho.

Size, 15¼ x 10 inches. Fine impression in good condition.
From the collection of Ernest F. Fenollosa.

416 **Boating Parties on Edo Bay.** Two heavy barges drawn up alongside, a woman standing in the near one, and two women in the other, one reclining and leaning over the rail while her companion, who is fishing with rod and line, lands a small fish. Middle sheet of a triptych. Signed, Eisho.

16.-

Size, 14½ x 10¼ inches. Fine impression, in good condition save that it is trimmed a little at the head and foot.

417 **Oiran and Kamuro.** An oiran who wears an extravagantly large obi, stands under a blossoming cherry tree talking to her kamuro Signed, Eisho.

Hashira-e. Size, 24¾ x 4¾ inches. Fine impression, in fine condition. See illustration, p. 92.

418 **Ōgi-ya Hanaōgi Ta-sho-yuki.** Hanaōgi of Ōgi-ya and a bevy of gayly dressed women strolling under blossoming cherry trees and admiring the pink flowers. The phrase "ta-sho-yuki" means an outing by special permission. Signed, Eisho.

17.-

Triptych. Size, 14⅜ x 28¼ inches. Good impression, in good condition, the colors as bright as when first printed.

419 **Ōgi-ya Hanaōgi Ta-sho-yuki.** An earlier impression of the first and second sheets only, mounted as a diptych. In very fine condition, colors softly faded.

9.-

Digitized by Google

419a **Ōgi-ya Hanaōgi Ta-sho-yuki.** A finer impression of the middle sheet only.

Full size. Colors almost as when first printed. Has several large moth holes.

No. 420

UTAGAWA TOYOKUNI I

1769–1825

420 **The Third Ichikawa Yaozō** in the rôle of Fuwa Banzaemon in "Keisei Sanbon-karakasa" at the Miyako theatre, August 1794. Large head and bust portrait. Signed, Toyokuni.

Size, 15¼ x 10 inches. Fine impression, in good but not perfect condition. See illustration.

421 **The Fourth Iwai Hanshirō.** Large head and bust portrait of this famous actor of women's rôles. Signed, Toyokuni.

Size, 14¾ x 9⅝ inches. Fine impression. In good condition though trimmed a little and the colors faded.

Digitized by Google

422 **The Actor Arashi Sanpachi** as a samurai standing with drawn sword before a barred enclosure at right. Signed, Toyokuni.
7.50
Size, 12 x 5⅝ inches. Good impression, in fair condition.

423 **An Actor as a Ronin.** The actor may be identified tentatively as Ichikawa Tomozō. He is dressed in black, stands at right near a clump of bushes and holds a gun behind him as he is halted by some person not shown in this sheet who spreads an umbrella before him. Signed Toyokuni.
25.-
Size, 12⅝ x 5⅝ inches. Fine impression, in good condition.

424 **Two Actors.** Nakayama Tomisaburō as a woman standing, and Onoe Eizaburō as a man kneeling on one knee, with his back to her. Both hold similar pieces of cloth bearing inscriptions. Signed, Toyokuni.
5.-
Size, 12½ x 5¾ inches. Good impression, in good condition.

425 **Two Popular Actors.** The first Ichikawa Omezō as the Sekitori (wrestler) Yuwagawa Jirokichi; and standing behind him Arashi Sanpachi as the wrestler Tetsugadake Kizuemon. Signed, Toyokuni.
9.-
Size, 14⅜ x 9 inches. Fine impression, in fine condition.

426 **Hamamura-ya Roko.** These are the house and literary names of the third Segawa Kikunojō who is depicted as a geisha on the stage of a theatre in a night scene with a nakai (assistant) seated at her feet playing a samisen. Series: Fūryū Geisha Mi-buri Sugata-e, i. e., "Fanciful shapes of Geisha in Mi-buri" (a style of dance). Signed, Toyokuni.
22.50
Size, 14¼ x 9⅞ inches. Fine impression. Trimmed at the head. In good condition otherwise.

427 **Tachibana-ya Chūsha.** These are the house and literary names of the third Ichikawa Yaozō who is also depicted as a geisha in a night scene with a nakai seated and playing a samisen. Same series as the preceding lot and similarly signed.
17.50
Size, 14¼ x 9¾ inches. Fine impression, in good condition, except trimmed at the head.

UTAGAWA KUNIMITSU AND UTAGAWA TOYOKUNI

Kunimitsu was a pupil of Toyokuni who devoted himself chiefly to book illustration. The dates of his birth and death are not known. Worked in the Kyowa and Bunkwa periods.

Digitized by Google

428 **Ushiwaka at Fencing Practice with Women.** Yoshitsune, whose early name before he came of age was Ushiwaka, i.e., "Young Ox," is reputed to have acquired his marvelous skill in fencing under the tutelage of Sōjōbō, the king of the tengu (bird-men) living on Mt. Kurama. He is often pictured at fencing practice with a group of tengu. This print is a mitate-é or transformed version, women being depicted instead of the tengu: and all, including Ushiwaka are armed with plum branches instead of swords. In the centre the youthful hero is shown leaping high over the heads of two of the women. At the right, a woman who takes the place of Sōjōbō is seated, surrounded by women attendants, viewing the contest. The right-hand and middle sheets signed, Kunimitsu; the third sheet signed, Toyokuni. About 1802.

12.50

Triptych, size, 14⅝ x 29⅝ inches. Good impression. Slightly trimmed and faded.

From the collection of J. Clarence Webster.

UTAGAWA TOYOKUNI

429 **Women Waving Plum Branches.** Left-hand sheet of the same triptych as the preceding lot. Signed, Toyokuni.

5.—

Size, 15¼ x 10⅛ inches. Fine impression, in fine condition.

KATSUKAWA SHUNZAN

Pupil of Shunshō and of Shunyei. Nothing is known about his life. Worked in the Kwansei period (1789–1801).

430 **Teppo no Dan.** "The gun-shooting act." A woman robbing another woman of her mamori-bukuro (talisman); a parody on the incident from Chūshingura, where Sudakuro murders and robs Yoishibei. Series: Onna Chūshingura. Signed, Shunzan.

5.—

Size, 9 x 6¾ inches. Fine impression, good condition, though somewhat faded.

From the collection of Frank Lloyd Wright.

431 **The Second Nakamura Noshio** as a woman standing just within the gate to a fenced enclosure, holding a basket piled with large green leaves. Signed, Shunzan.

5.—

Size, 11⅝ x 5¼ inches. Impression on thin paper. Good condition.

Digitized by Google

Sold with #31

432 **The Second Nakamura Noshio** in the rôle of an oiran who stands in a parlor and is dressed in a blue kimono and a pink obi. Not signed. The attribution to Shunzan is tentative.

Size, 12 x 5⅜ inches. Ordinary impression and in good condition, but the print is poorly engraved and cheaply printed.

433 **Fair Visitors to the Shrines at Ise.** Middle sheet of the triptych which is, perhaps, Shunzan's most important print. A woman is shown riding on a white horse, with two children, one on either side of her, seated in open railed boxes, attached to the saddle. In the foreground another woman bends down to tie her sandal. Signed, Shunzan.

10.-

Size, 15⅜ x 9⅝ inches. Fine impression; the colors softly faded, otherwise in perfect condition.

KATSUKAWA SHUNTEI

Pupil of Shunkō. Born 1770; died 1820. Chiefly a book illustrator, but designed prints of actors in the style of Toyokuni, and a few of battle scenes and other subjects.

434 **The Eel Restaurant.** Left-hand sheet of a triptych showing the interior of a large eating-house. A woman is broiling slices of eel fixed upon bamboo skewers and is fanning the charcoal fire in a long brazier used for cooking them. A maid is carrying a plate of the broiled slices to serve the guests, two of whom are seen at the further side of the room. At the left a woman cashier is making out the accounts. (Note: The right-hand sheet of this triptych shows a man dressing and slicing eels upon a table.) Signed, Shuntei. Dated Hare year, 1807.

9.-

Size, 14⅝ x 10⅛ inches. Fine impression, good condition.

From the collection of Ernest F. Fenollosa.

KATSUKAWA SHUNSEN

Pupil of Tsutsumi Tōrin, then of Shunyei. A prolific designer of book illustrations during the Bunkwa period. By these, which were very popular, he is best known. About 1820 changed his name and became the second Shunkō. Later he devoted himself to the decoration of pottery. Dates of birth and death unknown.

Digitized by Google

435 **Preparing Nori.** A group of women on the shore of Edo bay gathering edible sea-weed and making it into nori by spreading it upon bamboo racks to form thin sheets when dried in the sun. Signed, Shunsen.

Size, 14⅞ x 9⅞ inches. Fine impression, not in very good condition.
From the collection of Ernest F. Fenollosa.

436 **The Fifth Iwai Hanshirō** in the role of Kuyuki, a woman standing at the end of a bridge under a weeping willow tree. Signed, Katsukawa Shunsen.

Size, 14¾ x 10 inches. Fine impression, in fine condition.
From the collection of Ernest F. Fenollosa.

437 **A Geisha in a Snow Storm.** She is walking toward the left and protects her head from the storm with a partly opened umbrella. Signed, Katsukawa Shunsen.

Kakemono-e. Size, 26½ x 8⅞ inches. Ordinary impression, good condition.

UTAGAWA SADAHIDE

Pupil of Kunisada and imitator of Hiroshige. Dates of birth and death not known. Worked about 1830–1857.

438 **Kome no Hana ni Suzume.** "Rice flowers and sparrows." The rice is growing in a flooded field and the bird is clinging to a stalk that is bent over by its weight. Uchiwa mount. Signed, Gountei Sadahide.

Size, 9¼ x 11⅝ inches. Fine impression, perfect condition. An unusually fine example of Sadahide's work.

GOFŪTEI SADAFUSA

Pupil of Kunisada. Dates of birth and death unknown. Worked about 1830–1840.

439 **An Autumn Fantasy.** A woman seated on a bench near a winding stream in a field where "the seven flowers of autumn" are in bloom, hands a cup of saké to some one not shown upon this sheet, using her uchiwa in lieu of a tray. Right-hand sheet of a triptych. Signed, Gofūtei Sadafusa.

Size, 14¾ x 10 inches. Fine impression, perfect condition.
From the collection of Ernest F. Fenollosa.

Digitized by Google

440 **A Geisha Walking on the Sumida River Embankment.** In the background a thatch-roofed dwelling and a low green hill beyond it. In a circular cartouche above is a poem about miyakodori (oyster catchers, a species of tern). Signed, Gofūtei Sadafusa.

Size, 14⅜ x 9⅝ inches. Fine impression, in fine condition except at the left edge where it has been folded and the surface abraded.

From the collection of Ernest F. Fenollosa.

8.-

UTAGAWA KUNINAO

Pupil of Toyokuni I. Dates of birth and death not known. Popular as a book illustrator. Worked about 1812–1840.

441 **Rural Scene in Spring.** Several people on a road leading by fields where farmers are setting out rice plants. Long surimono. Signed, Kuninao.

Size, 7 x 20⅞ inches. Good impression, poor condition.

UTAGAWA KUNINAGA

Pupil of Toyokuni I. Designed a few prints, but his chief occupation was painting decorations for lanterns. Worked about 1804–1825. Died before 1830.

442 **Geisha at a Banquet.** Three women in a room in a tea-house by the sea, overlooking Tsukuda island, with a fleet of fishing boats at anchor in its lee. Right-hand sheet of a triptych. Signed, Kuninaga.

1.-

Size, 15¼ x 10⅛ inches. Fine impression, in good condition.

From the collection of Ernest F. Fenollosa.

UTAGAWA KUNIYASU

Pupil of Toyokuni I. Known also as Nishikawa Yasunobu. Born 1794; died 1832.

443 **A Geisha in Falling Snow.** She is walking along the bank of the Sumida river and carries an umbrella to protect her coiffure from the falling flakes. Signed, Kuniyasu.

1.50

Size, 14⅞ x 10⅛ inches. Good impression, in fine condition.

From the collection of Ernest F. Fenollosa.

444 **Ueno no Daishi.** Visiting the Tōeizan Buddhist Shrine at Ueno. An elaborately attired oiran standing near a sign post in the temple

6.-

Digitized by Google

grounds. Series: Toto Meisho, i.e., "Famous Places in the Eastern Capital." Signed, Kuniyasu. Dated Bunsei 2, first month, lucky day, i.e., January 26, 1819.

Size, 14⅞ x 10⅛ inches. Fine impression, perfect condition.
From the collection of Ernest F. Fenollosa.

UTAGAWA KUNIMARU

Pupil of Toyokuni I. Worked chiefly as a book illustrator. Date of birth not known; died about 1830.

445 **Shigeoka of Okamoto-ya.** An elaborately attired courtesan and her kamuro. She is supposed to typify the Chōfu Tama river. Series: Fūryū Mu Tamagawa, i.e., "Fanciful Six Tama Rivers." Signed, Ichiyensai Kunimaru.

Size, 14⅞ x 10 inches. Good impression, not in good condition, a piece having been torn from the lower corner at the right.

446 **Shirae Gompachi.** Standing figure of the famous ronin, his basket hat resting on the ground by his side. Signed, Kunimaru.

Kakemono-e. Size, 28⅝ x 9¾ inches. Good impression, fair condition.

7.-

KYŪKOKU

nineteenth century artist about whom no information is available.

447 **A Yoshiwara Beauty.** Standing figure of an oiran. Signed, Kyūkoku.

Kakemono-e. Size, 28½ x 9½ inches. Fine impression. Trimmed at the foot, otherwise in fine condition.

ICHIŌSAI KUNICHIKA

Pupil of Kano Chikanobu, then of Kunisada, but did not use the name of Utagawa.

448 **Yabase no Kiban.** "Returning sails at Yabase." A ferry boat laden with passengers putting in to shore. Through the fog that envelops the distance shadowy forms of a Daimyō cortege are seen crossing a long bridge. Series: Tōkaidō no Uchi Zen Dokoro, i.e., "The Eating-Houses on the Tōkaidō." Signed, Kunichika.

20.-

Size, 13⅛ x 8¾ inches. Full size. Fine impression, perfect condition. See illustration.
From the collection of Ernest F. Fenollosa.

Digitized by Google

No. 448

KUNISADA AND HIROSHIGE

TŌKAIDŌ GO-JŪ-SAN TSUGI NO UCHI. *Fourteen prints of the so-called Sho-hitsu or two brush Tōkaidō series. Figures by Kunisada are set against a background of Hiroshige's designs for the so-called "first" Tōkaidō series, redrawn, with some variations, on a different scale and changed to a vertical format. Signed, Kochorō Kunisada. Hiroshige's signature does not appear. As his designs are all well known only the Kunisada figures are here described.*

Size, 10¼ x 7¼ inches. Fair impressions, in good condition.

From the collection of Ernest F. Fenollosa.

449 **Shinagawa.** A courtesan standing by a hibachi.

450 **Hodogaya.** A woman holding an infant in her arms.

451 **Totsuka.** A woman carrying a bundle of blue and white cloth across her shoulders.

452 **Fujisawa.** An oiran tying her obi.

Digitized by Google

453 **Hakone.** A woman carrying a wide straw hat.

6. 454 **Mishima.** An elaborately dressed woman standing on a brocade-covered platform, looking at a case of books and writing materials.

455 **Hara.** A woman with a towel across her shoulders, the ends held in her hands.

6. 456 **Yoshiwara.** A woman pilgrim to Buddhist shrines.

457 **Kambara.** A woman riding on a black carabao.

9 458 **Okitsu.** A tea-house waitress carrying a tray with two cups of tea, and holding an infant boy on her back.

459 **Fuchū.** A woman traveller carrying her luggage hung from a pole held across her shoulders.

6.— 460 **Mariko.** A courtesan seated by a bowl in which saké cups are floating.

461 **Fujieda.** A woman standing and turning to look to the left.

462 **Shimada.** A woman seated reading a letter.

10.—

UTAGAWA KUNISADA

1786–1864

463 **Yuki no Niwa.** "A Snowy Garden." Girls playing in the snow, putting the finishing touches on a huge snow rabbit. One of them holds a sake cup so it appears as the rabbit's eye. Series: Azuma Genji, i.e., "Genji at the Eastern Capital." Signed, Toyokuni. Dated 12th month tiger year Ansei 1, i.e., January 1855.

Size, 14¼ x 9¾ inches. Fine impression; slightly trimmed, otherwise in fine condition.

From the collection of Ernest F. Fenollosa.

464 **Shunkoku Yakata no Kotobuki.** A house party (literally, celebration) in spring. Right-hand sheet of a triptych. Signed, Ichiyōsai Toyokuni. About 1848.

Size, 14 x 9¾ inches. Fine impression. Trimmed at the head and foot; otherwise in perfect condition.

6.— From the collection of Ernest F. Fenollosa.

465 **At Ume Yashiki.** An elaborately dressed woman and a boy astride a hobby horse in the famous "Plum Garden." One sheet of a triptych. Signed, Ichiyōsai Toyokuni. About 1848.

Size, 14¼ x 9¾ inches. Fine impression. Somewhat trimmed; otherwise in perfect condition.

From the collection of Ernest F. Fenollosa.

Digitized by Google

Not worth the money

466 **Cooling off at Shijo-machi.** Two women on a low platform built over the bed of the Kamo river in the Shijo district in Kyōto, and a girl standing in the shallow water which does not cover her insteps. Middle sheet of a triptych. Signed, Toyokuni. Seal-date, Dragon 11, i.e., eleventh month, 1856.

Size, 14¼ x 10 inches. Fine impression, in fine condition except trimmed at the head.

467 **A People's Champion.** Three-quarter length portrait of the otokodate Danshichi Kurobei. Series: Tosei Suikoden, i.e., "A Modern Suikoden," or "Biographies of Famous Heroes." Signed, Hakuko Toyokuni. Engraved by Taki, and very carefully printed. Dated, Goat year, 1859.

Size, 14⅛ x 9½ inches. Fine impression, perfect condition.
From the collection of Ernest F. Fenollosa.

5.-

KATSUKAWA SHUNKŌ

Pupil of Shunshō. Date of birth unknown; died 1827. Worked from about 1770 to about 1789, when he was incapacitated by a stroke that paralyzed his right side and arm.

PORTRAITS OF ACTORS. *Unless otherwise noted, of hosoe size, good impressions, in good condition.*

468 **The Fifth Ichikawa Danjūrō** as Kudo Suketsune. This was one of the rôles in which he achieved his greatest fame. As he played it eleven times in the years from 1773 to 1788 the performance represented in this print has not been determined.

See illustration.

469 **The Fifth Ichikawa Danjūrō** as Kōsaka Danjō.

8.- 470 **The Fifth Ichikawa Danjūrō** as a daimyō attired in the formal nagabakama.

471 **The Fifth Ichikawa Danjūrō** as a samurai standing upon an overturned six-fold screen.

35.

472 **The Second Ichikawa Yaozō** as a samurai in fighting trim with his hand grasping the hilt of his sword in readiness to draw it.

473 **The Fourth Ichikawa Danzō** (?) as an angry man holding a bale of rice.

10.-

Digitized by Google

474 **The Second Ichikawa Monnosuke** as Soga no Gorō, standing before a rack of enormous arrows, and brandishing a mirror. 5.–

475 **The Second Ichikawa Monnosuke** as a samurai in formal kamishimo, but with the kami thrown off from his right shoulder, a woman's hair-comb stuck in his hair on one side of his head, a small brush-like duster on the other side and a piece of blue and white striped cloth held in his left hand. 7.–

No. 468

476 **The Second Ichikawa Monnosuke** as (?) Hamya no Gorō. 8.–

477 **The Second Ichikawa Monnosuke** as a daimyō standing in a parlor. 13.–

478 **The First Nakamura Nakazō** as one of the performers in a shosa, a kind of mimetic dance peculiar to the theatre. A samisen player with eyes closed sits on a platform in the rear. 5.–

479 **Onoe Matsusuke** as an otokodate holding a pipe. 22.–

Digitized by Google

No. 480

480 **Nakamura Riko, formerly Matsue,** as a tall woman in a black kimono, standing on the bank of a river.
20.-
See illustration.

481 **The Fourth Iwai Hanshirō** as a woman in a pale violet furisode, carrying a bundle of straw tied upon her back and a makimono with the tie held between her teeth so as to leave her hands free.
7.-
482 **The Third Segawa Kikunojō** as a samurai carrying a flower bucket with an ikebana of plum, citron, and other flowers.

483 **Arashi Murajirō** as a tall oiran holding a love letter which is dropping to the floor beside her.
15.-
484 **The Third Ōtani Hiroji** as a samurai standing near a waterfall.

485 **The Second Bandō Mitsugorō** as a samurai fencing with some one not shown in this sheet.
5.-
486 **The Third Sakata Hangorō** as an otokodate with drawn sword in hand standing under a willow tree on a river bank at night.

Digitized by Google

487 **The Second Ichikawa Komazō** as a samurai ready for a fight and with his long sword partly drawn.

31.-

488 **Three Actors in a Shosa.** At the right the second Ichikawa Monnosuke holding a gigantic paper fish; in the middle, Onoe Matsusuke holding up a mirror; at the left, the fourth Iwai Hanshirō as a woman holding a sword. In the background a representation of the Yatsu-hashi or eight-platform bridge in the province of Mikawa.
Hosoe triptych. Size, 12⅜ x 16¾ inches. Fine impression, in fine condition.

KATSUSHIKA HOKUSAI

1760–1849

SHOKOKU MEIKYO KIRAN. *Famous bridges in the home provinces. Five of the eleven prints of the series and one duplicate. Each signed I-itsu, formerly Hokusai. Size, about 10 x 15 inches.*

489 **Tōkaidō Okazaki Yahagi no Hashi.** The bridge over the Yahagi river at Okazaki on the Tōkaidō.
Good impression, in fine condition.

7.-

490 **Ōsaka Temmabashi.** The Temma bridge in Ōsaka seen on the evening of the lantern festival.
Good impression, fair condition.

11.-

491 **Suwo Kintai Bashi.** Kintai bridge in the province of Suwo.
Good impression, fair condition.

9.-

492 **Kameido Tenjin Taiko-bashi.** The drum bridge in the grounds of the Tenjin shrine at Kameido, Edo.
Good impression, fair condition.

13

493 **Kameido Tenjin Taiko-bashi.**
Another impression, faded and stained.

15.-

494 **Ajikawa-guchi Tempozan.** Tempozan bridge at the mouth of the Aji river, Ōsaka.
Good impression, good condition.

HYAKUNIN ISSHU UBAGA ETOKI. *The hundred poems—a famous old collection—explained by the nurse. Five prints of the series and one duplicate. Each signed Manji, formerly Hokusai. Size, about 10 x 15 inches.*

495 **Ode by Kiyowara no Fukayaba.** Evening scene: pleasure boats on a broad river.
Good impression, good condition.

8.-

Digitized by Google

Sold with 495

496 **Ode by Sanji Hitoshi.** A nobleman attended by two servants walking along a path through fields enveloped in long clouds of fog.

Ordinary impression, fair condition.

497 **Ode by Onakatomi Yoshinobu.** The poet sits on a hill overlooking a wide plain, while, outside the Imperial gate just below, warders are grouped about a fire.

5.-

Good impression, fair condition.

498 **Ode by Fujiwara no Michinobu.** Travellers being carried in kago down a hill in the foreground and along a road winding over a gray plain stretching to the horizon where trees are silhouetted against the early morning sky.

5.-

Good impression, fair condition.

No. 499

499 **Ode by Sanjo no In.** Shintō ceremony in the Imperial palace in honor of the autumn full moon.

22.50

Good impression, fine condition. See illustration.

500 **Ode by Sanjo no In.**

6.-

Another good impression, not in quite so good condition.

Digitized by Google

THIRD SESSION

FRIDAY EVENING, NOVEMBER 18, 1921
BEGINNING AT 8:00 O'CLOCK

Catalogue numbers 501 to 748

TEISAI HOKUBA

Pupil of Hokusai. Better known as a painter than as a print designer. Born 1770; died 1844.

501 **Surimono.** A group of women in the parlor of a great house. A lady stands, holding a poem slip and a brush, while a kneeling maid holds a writing box containing an inkstone where her mistress can conveniently reach it. Signed, Hokuba.
Size, 8 x 10¾ inches. Ordinary impression, condition only fair.

6.—

502 **A Cherry Flower Viewing Picnic Party.** Three women under cherry trees on the bank of a river. A man servant is spreading a cloth upon the ground. Further back the other members of the party are occupying themselves in various ways. Double sheet print from a volume of poems. Signed, Hokuba.
Size, 8¼ x 11⅝ inches. Good impression. The subject having been printed on two pages there is, of course, a vertical line where the parts are joined together.

503 **Group under Cherry Trees at a Ferry Landing.** Long surimono. Signed, Hokuba.
Size, 7 x 20⅞ inches. Ordinary impression, poor condition.

UTAGAWA TOYOHIRO

Pupil of Toyoharu. Personal name Okajima Tōjirō. Born 1763; died 1828.

504 **Mimeguri no Bosetsu.** Evening snow at the Mimeguri Shintō shrine on the bank of the Sumida river. Series: Edo Meisho. Signed, Toyohiro.
Size, 10⅜ x 15⅛ inches. Good impression, fair condition.

6.—

Digitized by Google

Sold with 504

505 **Atago Aki no Tsuki.** "The autumn moon at Atago hill." Series: Edo Meisho. Signed, Toyohiro.

Size, 10¼ x 15 inches. Good impression, not in very good condition, somewhat stained, and the moon, which was rendered by delicate gauffrage, no longer visible.

506 **Geisha as Ebisu and Daikoku.** Right-hand sheet of a triptych representing geisha with the emblems of the Shichi Fuku-jin, or, Seven Fortune Gods. Ebisu is indicated by the Tai (Sea Bream) on the fan held by the standing woman; Daikoku by the tsuchi (mallet) that her companion is using as a tsuzumi (a kind of drum). A table in the background is laden with the shippō, or precious things of the Buddhists, i.e., the mystic gem, the key, the clove, the invisible hat, and the lucky rain-coat. Not signed.

Size, 14⅜ x 9¾ inches. Fine impression, colors faded, otherwise in fine condition.

507 **A Samurai Woman,** one of the attendants in a mock daimyō cortege. Signed, Toyohiro.

12.50

Size, 9¼ x 3¼ inches. Ordinary impression, good condition.

508 **A Kite-flying Party.** A group of women and children standing amid blossoming plum trees on low hills surrounding the archery practice ground where men are flying kites. First and second sheets of a triptych mounted as a diptych. Signed, Toyohiro.

Size, 15 x 20 inches. Good impression, fair condition. See illustration.

UTAGAWA HIROSHIGE

1797–1858

TŌKAIDŌ GO-JŪ-SAN TSUGI NO UCHI. *Fourteen prints (three of them duplicates) of the series known as the Gyōsho Tōkaidō from the style in which the title is written. It is also called the E-Tatsu Tōkaidō from the business designation of the publisher Ezaki-ya Tatsuzō. Each signed, Hiroshige. Size, about 8 x 12½ inches.*

509 **Hara.** View of Fuji pond and the station for changing horses; Mt. Fuji in the background. No. 14 of the series.

8.-

Good impression, good condition.

Digitized by Google

Sold with 509

510 **Yoshiwara.** The rest-house and shop for the sale of white sake, straw hats, and umbrellas; Fuji in the distance. No. 15.

Fine impression, in fine condition.

From the collection of Frederick W. Gookin.

511 **Yoshiwara.** Another fine impression, in fine condition.

7.-

No. 508

512 **Okabe.** View of the wayside tea-house on the summit of Mt. Utsu, which advertises as its celebrated product rice balls (dango) strung on bamboo skewers. These are shown displayed to tempt travellers. No. 22.

Ordinary impression, fair condition.

513 **Shirasuka.** The wide prospect from Sea-view Hill. No. 33.

Fine impression, in fine condition.

514 **Fujikawa.** View of the shops on the village street, which is so steep that stones are placed across it at short intervals to prevent snow slides. No. 38.

17.50

Fine impression, in fine condition.

Digitized by Google

515 **Yokkaichi.** View of the inn located where the road to the Shintō shrine branches off. No. 44.
Fine impression, in fine condition.

No. 516

516 **Ishiyakushi.** Travellers approaching the station in a snow storm. No. 45.
Fine impression, in fine condition. See illustration.

517 **Ishiyakushi.** Another impression, with darker gray sky.
In fine condition.

518 **Shono.** Changing horses and porters at the station. No. 46.
Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

519 **Shono.** Another impression, colors slightly different in hue.
In good condition.

520 **Kameyama.** Porters halting for a rest on the up-hill road. No. 47
Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

521 **Mizukuchi.** Travellers approaching the station, where a man seated on the ground in front of a shop is beating willow branches with a heavy mallet to remove the bark. No. 51.
Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

Digitized by Google

sold with #521

522 **Ōtsu.** View of the Post-station, with a glimpse of Lake Biwa. No. 54.
Fine impression, in fine condition.

MARU-SEI TŌKAIDŌ

Fourteen prints of the Tōkaidō set published by Maru-Sei about 1843–1845. Each signed, Hiroshige. Size, about 8⅝ x 13½ inches.

523 **Nihon Bashi.** No. 1 of the series. View of the bridge in early morning; fishmongers and other tradespeople crossing. The series title is repeated and the business name of the publisher is given in the characters on the ends of the fireproof storehouses lining the further bank of the canal that the bridge crosses.
Ordinary impression, in fair condition.

7.-

524 **Kanagawa.** View of a row of tea-houses along the highway, and the blue water of Edo bay beyond. No. 4.
Ordinary impression, fair condition.

525 **Numazu.** The narrow Miho no Matsubara peninsula in the foreground; Mt. Fuji towering above a range of hills in the background. No. 13.
Fine impression, in fair condition.

526 **Okitsu.** Junks sailing along the coast; Fuji in the distance. No. 18.
Good impression, in fine condition.

52.50

527 **Mariko.** The houses bordering the winding village street, and the hills rising above the valley in which it is located, seen through falling snow in early evening. No. 21.
Fine impression, in good condition. See illustration.

528 **Kanaya.** View of the Oi river, Kanaya hill in the foreground, with the village nestling in a pine grove at its foot. No. 25.
Good impression, in good condition.

5.-

529 **Kakegawa.** Farmers planting rice in the fields. A man passing along the highway at the left where stands a huge stone lantern and the torii of a Shintō shrine. No. 27.
Fine impression, in fine condition.

7.50

530 **Fukuroi.** The highway leading across the fields to the village in a grove of trees at the right; and, in the sky above four great kites, the product for which the village was famous. No. 28.
Fine impression, in fine condition.

Digitized by Google

No. 527

531 **Mitsuki.** View of the Tenryugawa (Heaven-dragon river), with many boats carrying travellers across the two branches that are separated by a wide sandbar in mid-stream. No. 29.
Fine impression, in good condition.

12.50

532 **Narami.** View of the village street with shops for the sale of shibori, a kind of dyed cotton cloth made at the neighboring village of Arimatsu. No. 41.
Fine impression, in fine condition save that it is trimmed ¼ inch at the left and has a vertical crease in the centre.

5.-

533 **Kameyama.** View of the road leading by the castle moat, and of the bridge across the moat in the distance. No. 47.
Fine impression, in fine condition.

534 **Tsuchiyama.** Travellers on the road by the river, here a wide shallow stream with many boulders in its bed. No. 50.
Good impression, fine condition.

5.-

535 **Ishibe.** View of the inn at the station. In a room at the left a man is waiting for the food a waitress is bringing him. In another room a weary traveller lying prone is being massaged by a blind anma. At the right another guest is taking a bath in a large tub. No. 52.
Fine impression, in fair condition.

Digitized by Google

536 **Ōtsu.** View of one of the streets of the town. A shop for the sale of the paintings known as Ōtsu-e is shown at the left, with a man looking at four of the pictures spread on the platform before him, and a woman delivering a rolled up picture to a customer who has purchased it. No. 54.

5.—

Good impression. Has a centre crease and several moth holes.

537 **Yoshiwara Emonzaka no Uchi.** The hill leading to the entrance gate of the Yoshiwara. Series: Toto Meisho Saka Zukushi no Uchi, i.e., "Famous Places in Edo; the Hills." Signed, Hiroshige.

Size, 9⅛ x 13¾ inches. Fine impression, in fine condition.

From the collection of Frederick W. Gookin.

538 **Ōji Inari Yashirō.** The Inari Shintō shrine at Ōji, a surburb of Edo. Series: Edo Meisho, published by Fujioka-ya Keisuke. Signed, Hiroshige.

5.—

Size, 8½ x 13½ inches. Late impression, poor condition.

539 **Meguro Fudō.** The Fudō shrine at Meguro. Series; Edo Meisho,—one of several bearing that title, published by Sano-ya Kihei. Signed, Hiroshige.

Size, 8⅝ x 13⅜ inches. Late impression, fair condition.

SHINSEN EDO MEISHO

"New selection of views of famous places in Edo." Three prints of the series published by Mori-ya Jihei. Signed, Ichiryusai Hiroshige. Size, 8¾ x 13½ inches. Ordinary impressions, fair condition.

540 **Shiba Atago-san Jo Chōbō no Zu.** View from the summit of Atago hill, Shiba district.

5.— 541 **Gotenyama Manka no Zu.** Cherry trees in full bloom on Goten hill.

542 **Shinobazu Ike Shin Dote Haru Kei.** Spring view of the new embankment at Shinobazu pond.

EDO MEISHO MITSU NO NAGAME

"Moon—snow—flower views of famous places in Edo." Two prints of the series published by Maru-ya Jinpachi. Signed, Hiroshige. Size, 8¾ x 13⅜ inches. Both late impressions, in good condition.

543 **Nihon Bashi Yuki Hare.** Nippon bridge in clear weather after a snowfall.

6.—

Digitized by Google

544 **Ueno Hana Zakari.** Cherry trees in bloom at Ueno. View in the grounds of Tōeizan temple.

KOTO MEISHO

"Famous Places in Edo," Koto being one of the fancy names of the city. Four subjects and one duplicate of the earliest of the five series bearing this title published by Sano-ya Kihei. Each signed, Hiroshige. Size, about 8¾ x 13⅝ inches.

No. 545

545 **Gotenyama Yūkyō.** "Taking pleasure on Goten hill." Picnic parties under the blossoming cherry trees.
Exceptionally beautiful impression, in fine condition. See illustration.

546 **Asukayama Hanami.** Cherry blossom viewing on Asuka hill.
Good impression, in good condition.
From the collection of Frederick W. Gookin.

547 **Shinobazu no Ike Benten Yashirō.** The Benten shrine in Shinobazu pond. View in early spring.
Late impression, fair condition. Soiled along the line of a vertical crease.

548 **Shinobazu no Ike Benten Yashirō.**
Another late impression, similar condition.

Digitized by Google

Sold with 547, 548

549 **Hasumi-ga-Seki.** View of the street on New Year's day. A troop of strolling lion-dancers at the left, and two women minstrels at the right.
Fine impression, in fine condition.
From the collection of Frederick W. Gookin.

549a Hiroshige

TWO PRINTS OF THE KOTO MEISHO SERIES PUBLISHED BY IZUMI-YA ICHIBEI. *Each signed, Hiroshige. Size, about 7½ x 12¾ inches.*

550 **Gotenyama no Hana.** Cherry flowers on Goten hill.
Ordinary impression, fair condition. Slightly soiled along the line of a vertical crease.

7.-

551 **Yoshiwara Nihon Zutsumi.** View of the Yoshiwara and the Nippon embankment on a moonlight evening.
Good, though late impression, in good condition.

552 **Yamashita Go Mon no Uchi.** "Inside the Yamashita gate to the Shogun's yashiro." Series: Koto Shokei, i.e., "Views in the Eastern Capital." Signed, Hiroshige.
Size, 8¾ x 13½ inches. Fine impression, in fine condition.

5.-

NIHON MINATO ZUKUSHI

"The Harbors of Japan." Three of the ten prints comprising the series. Each signed, Hiroshige. Size, about 8¾ x 13⅝ inches Ordinary impressions, in good condition.

553 **Marugame.** A nearly land-locked harbor. Many boats at the wharves and others sailing out.

554 **Toto Nakasu Mitsumata.** The three-mouthed harbor at Nakasu on one of the inlets of Edo bay.

5.-

555 **Sunshū Shimizu.** The harbor of Shimizu in the province of Sunshū.

KWACHŌ

Flower and bird subjects. Twelve prints of the koban size, each signed Hiroshige.

556 **Sakura ni Bunchō.** Cherry blossoms and bird. Printed in tones of blue, with only a touch of red on the bird's beak and feet.
Size, 9 x 6½ inches. Late impression, fine condition.

6.-

Digitized by Google

Sold with #556

557 **Wild Rice and Mandarin Ducks.** This is a very rare print. It is probable that the blocks were destroyed before more than a small edition was printed.
Size, 8½ x 6 inches. Good impression, fair condition.

558 **Red-flowered Plum (Kobai) and Bird.** This is another rare print. The writer of this catalogue cannot recall having seen more than two other impressions of it.
Size, 8½ x 6¼ inches. Late impression, poor condition, surface abraded.

5.-

559 **Kikyō ni Suzuki ni Suzume.** Large-flowered flat-bell (kikyō), suzuki grass, and a sparrow. Printed in gray and black.
Size, 9⅜ x 6⅝ inches. Fine impression, fine condition.

560 **Cherry Branch and Bird.** The bird is perched upon a slender branch that is in leaf, but is without blossoms. Printed in gray and black.
Size, 8¾ x 6½ inches. Good impression, fine condition.

5.-

561 **Crysanthemums and Bird.** Printed in tones of gray.
Size, 8⅞ x 6⅜ inches. Late impression, fair condition.

6.- 562 **Frogs and Weeds in a Swirl of Water.** Printed in gray and black.
Size, 8¼ x 5⅞ inches. Late impression, good condition.

563 **Ume ni Uso.** An eastern bullfinch clinging, head downward, to a branch of a plum tree.
Size, 6½ x 4⅜ inches. Good impression, good condition.

564 **Bara ni Uso.** Rose and eastern bullfinch, the bird clinging to a branch, head downward. Printed in blue and pink, two tones of each.
Size, 9 x 6½ inches. Late impression, fair condition.

5.-

565 **Wistaria and White-headed Bird.** Printed in dark and light blue and beni.
Size, 8⅞ x 6½ inches. Late impression, fine condition.

566 **Plum and Paroquet.** The plum blossoms are printed in green. Doubtless in the early impressions pink or gray was used.
Size, 9⅜ x 6¾ inches. Late impression, fine condition.
From the collection of Frederick W. Gookin.

14.-

567 **Magnolia and Kingfisher.** The bird clings to a slender stalk and is looking down.
Size, 9⅛ x 6½ inches. Fine impression, fair condition.

Digitized by Google

No. 568

UTAGAWA KUNIMASA

Pupil of Toyokuni. Personal name Jinsuke. Born 1773; died 1810.

568 **Iwai Kumesaburō** as Tomoe-gozen, in "Seisuiki" at the Miyako theatre, Edo, from the fifth of the fifth month of Kansei 9, i.e., from May 31, 1797. Signed, Kunimasa.

32.50 —

Size, 14⅜ x 10 inches. Fine impression, in good, though not quite perfect condition. See illustration.

ISODA KORYŪSAI

Worked 1768–1786

HINAGATA WAKANA NO HATSU MOYO. *"Fresh dyed designs of young greens," the poetical title of the series of oban portraits of Yoshiwara beauties published by Nishimura-ya and Tsuta-ya, issued at intervals from about 1775 to about 1780. Four prints of the series.*

Digitized by Google

569 **Shioginu of Tsuta-ya,** on parade with two girl attendants and a man servant holding an umbrella over her. Signed, Koryū.

Size, 14¼ x 9¼ inches. Trimmed from 15 x 10. Good impression, in fair condition.

10.-

570 **Chōzan of Chōji-ya,** in street costume, attended by her two kamuro walking hand-in-hand. Signed, Koryūsai.

Size, 15½ x 10⅜ inches. Good impression, somewhat toned.

571 **Makino-o of Okamoto-ya** walking with another woman and followed by two kamuro. Signed, Koryūsai.

Size, 14¾ x 10 inches. Ordinary impression, register not perfect.

5.-

572 **Hayama of Asahi-maru-ya** seated while two women attendants hold up a plaid haori (coat) having a picture of Mt. Fuji upon its lining. Signed, Bu Ko Yagenbori Inshi Koryū.

Size, 15⅛ x 10⅛ inches. Fine impression, browned.

---

573 **Two Geisha.** They are walking together under an umbrella. Signed, Koryū.

Hashira-e. Size, 26¾ x 4¾ inches. Fine impression, somewhat browned.

13.-

574 **Gompachi and Komurasaki.** The lovers in komusō attire, standing together under a weeping willow tree. Signed, Koryūsai.

Hashira-e. Size, 25½ x 4¼ inches. Fine impression, fair condition.

575 **Gompachi and Komurasaki.**

Another and later impression. Browned.

7.-

576 **Narcissus.** A woman looking at a flower arrangement of narcissus which her companion, who is seated and holds a pair of shears, has placed in a holder upon a post of the house. Signed, Koryū.

Hashira-e. Size, 26 x 4½ inches. Ordinary impression, fair condition, except trimmed nearly two inches at the foot.

577 **Narcissus.**

Another impression, size, 27 x 4¾ inches. Browned.

13.-

578 **Parading in the Snow.** An oiran walking in snow attended by a man-servant who holds an umbrella over her. Signed, Koryūsai.

Hashira-e. Size, 27 x 4¾ inches. Good impression, not in very good condition.

579 **Retrieving her Shuttlecock.** A young woman standing upon a chozubachi and reaching with a pipe to disengage her shuttlecock that

11.-

Digitized by Google

has lodged on a branch of a blossoming plum tree. Signed, Koryūsai.

Hashira-e. Size, 27½ x 5 inches. Good impression, somewhat browned.

Sold with #579

580 **The Snow-clogged Taka-geta.** A young woman walking under an umbrella in falling snow, lifts her foot while a young man kneels to remove the snow from her geta. Signed, Koryūsai.

Hashira-e. Size, 27 x 4½ inches. Good impression, very slightly browned.

UTAGAWA TOYOHARU

Founder of the Utagawa school. Personal name Utagawa Masaki. Common name Shōjirō, later changed to Shinzaemon. Pupil of Toriyama Sekiyen (Toyofusa). Born 1734; died February 1814.

581 **A Modern Murasaki Shikibu.** Instead of the noble lady who wrote the Genji Monogatari at Ishiyama-dera, a young man is depicted seated at a table in a room in the temple reading a love letter, and an oiran stands behind him holding a gigantic spear. Signed, Toyoharu.

5.—

Hashira-e. Size, 27 x 4½ inches. Good impression, in fair condition.

UCHIMASA

So far as is known this signature appears only upon the print here listed. It seems probable therefore that it is an unusual studio name of some well-known artist, perhaps Toyoharu.

582 **On the River.** A young man seated in a boat and a young woman standing by his side, holding a long bamboo pole. Not signed but the signature has probably been removed to make the print pass for a Harunobu. It is removed from all the impressions, three in number, that the writer of this catalogue has seen, but appears upon the impression reproduced in the Hayashi catalogue.

12.50

Hashira-e. Size, 27¾ x 4½ inches. Late impression, in fair condition. See illustration, p. 124.

From the collection of Frederick W. Gookin.

Digitized by Google

No. 582

Digitized by Google

TORII KIYONAGA

1752–1813

583 **Going Fishing.** A geisha accompanied by a matron bearing a wooden case of fishing tackle standing upon a boat landing, ready to embark upon a boat in which a man is seated, that is coming up alongside the wharf. Signed, Kiyonaga.

8.–

Size, 10¼ x 7⅝ inches. Ordinary impression, somewhat toned.

584 **Two Geisha of Nakasu.** One of the women is seated on the veranda of a house, the other stands on the ground before her. Series: Nakasu no Hana, "Flowers of the Nakasu district." Signed, Kiyonaga.

Size, 10⅜ x 7⅝ inches. Late impression, slightly toned.

585 **Sumidagawa.** This is the artist's title. A man is carrying a woman ashore on his back from a large pleasure barge drawn up at a landing on low ground near rice fields where another woman stands awaiting them. Series, Edo Meisho Shu, i.e., "Collection of Famous Edo Views." Signed, Kiyonaga.

5.–

Size, 10⅜ x 7½ inches. Good impression, slightly toned.

586 **Looking in.** A woman in an Indian-red kimono looking in through the parted fusuma (sliding partitions) at another woman who is seated upon her bed. Signed, Kiyonaga.

5.–

Size, 9¾ x 7 inches. Late impression, not in very good condition.

587 **After the Bath.** A tall woman standing, drying her ear with the sleeve of her yukata while she looks down at her infant son who is being lifted up by a woman seated upon the floor. Series: Fūzoku Azuma no Nishiki, i.e., "Popularized Brocade of the Eastern Capital." Signed, Kiyonaga.

5.–

Size, 14⅝ x 9½ inches. Good impression, in very poor condition, toned and faded so that only faint traces of color are left. As it stands it is virtually an impression of the key-block only.

588 **Cooling off at Shinagawa.** A young man and two geisha in a tea-house by the shore of Edo bay at Nakasu. Series: Nakasu no Hana. Signed, Kiyonaga.

Size, 9½ x 7½ inches. Trimmed a little at the foot. Late impression, in fair condition.

Digitized by Google

589 **At Enoshima.** Two women on the sands at Enoshima, one of them bending down to tie her legging. Signed, Kiyonaga.

16.

Hashira-e. Size, 25 x 4½ inches. Ordinary impression, browned.

590 **Hand-in-Hand.** Two geisha walking hand-in-hand and eagerly conversing. A willow branch hangs down overhead. Signed, Kiyonaga.

Hashira-e. Size, 27 x 4⅝ inches. Late impression, browned.

591 **The Cry of the Cuckoo.** Two geisha standing and listening to the cry of a cuckoo flying overhead. Signed, Kiyonaga.

5.-

Hashira-e. Size, 27½ x 4½ inches. Ordinary impression, browned.

592 **Under the Ginkgo Tree.** A tall woman in a gauze summer kimono and a wide straw hat standing under a ginkgo tree, a white cock at her feet to which a small boy on the other side of her is beckoning. Signed, Kiyonaga.

17.-

Hashira-e. Size, 26¼ x 4½ inches. Late impression, fair condition. See illustration, p. 127.

593 **A Summer Outing.** Two women in summer garments walking under an umbrella and followed by a man-servant bearing their luggage. Series: Onna Fūzoku Masukagami, i.e., "A clear mirror of women's costumes." Signed, Kiyonaga.

14.-

Size, 10 x 7¼ inches. Fine impression, in fine condition.

From the collection of John H. Wrenn.

594 **Jōruri-hime and her Ladies in Waiting.** Kiyonaga designed two triptychs representing Ushiwaka serenading Jōruri. This print is the right-hand sheet of the earlier, and finer, of the two. Signed, Kiyonaga.

22.50

Size, 14⅞ x 9⅞ inches. Fine impression, in good condition, though slightly faded and toned.

595 **The Eijudō Print Shop** on New Year's Day, 1787. View of the street in front with people passing and children playing. In the shop a man is looking at a print. Series: Mitsu no Asa, i.e., "The three mornings of the New Year holidays." Signed, Kiyonaga.

27.50

Size, 10 x 15 inches. Fine impression, fine condition.

Digitized by Google

No. 592

Digitized by Google

No. 596

596 **Shelter from a Shower.** A samurai and his man-servant and twowomen standing under the gate-house of Mimeguri Yashirō at Mukojima for shelter from a shower. Left-hand sheet of a triptych. Signed, Kiyonaga.

70.— *Size, 15¼ x 10 inches. Fine impression, in good condition. See illustration.*

REKISENTEI EIRI

Pupil of Hasegawa Mitsunobu. Nothing is known about his life. He was much influenced by Eishi. Worked in Kwansei period (1789-1801).

597 **Shiokumi at Miho no Matsubara.** Six women shiokumi, i.e., drawers of sea water for making salt, are shown on the beach of the Miho

10.— no Matsubara peninsula. Mt. Fuji in the distance. This is a

Digitized by Google

fanciful composition. The women are dressed in elaborate garments quite unsuited to the occupation of dipping buckets of water from the sea and carrying it to boiling vats. Signed, Rekisentei Eiri.

Triptych. Size, 14⅜ x 29¼ inches. Ordinary impression, in fair condition, the middle sheet trimmed a quarter of an inch at the left.

598 **A Mitate-é Daimyō Cortege.** Women instead of men take the place of most of the Daimyō's attendants, but, in the middle sheet a young samurai attired in the formal kamishimo, rides upon a dappled gray horse, and another samurai brings up the rear of the procession.

13.—

Triptych. Size, 15 x 29 inches. Good impression, in fair condition.

TAMAGAWA SHUCHŌ

Very little is known about this artist save that he worked at print designing for a few years in the middle of the Kwansei period.

599 **Ushiwaka Serenading Jōruri-hime.** Jōruri is seated at the left, playing a koto, while her women attendants are grouped about her, and her maid Reizei holds a hand lantern so she can see who it is that stands outside the gate and is playing a flute so divinely. A very rare work. So far as the writer of this catalogue knows, it is the only triptych that Shuchō designed. Signed, Shuchō.

21.—

Size, 15 x 30 inches, trimmed to 14 x 28. Good impression, in fair condition.

From the collection of J. Clarence Webster.

KITAGAWA UTAMARO

Pupil of Toriyama Sekiyen. Earliest studio name Toriyama Toyoaki His personal name was Yusuke, and it is probable that his family name was Kitagawa, as it is given in his burial record. Born in 1753; died October 1806.

600 **Viewing the Garden.** A man and two women on the veranda of a dwelling looking out upon the garden. The man appears to be Utamaro's friend the novelist Santo Kyōden, who, until a short time before the date of the print was the artist Kitao Masanobu. This print and the next are specimens of the work of Utamaro

13.—

Digitized by Google

just as he was breaking away from the Kiyonaga manner. Signed, Utamaro.

Size, 15 x 9⅞ inches. Good impression, in good condition, the colors softly faded.

From the collection of Frederick W. Gookin.

601 **Pleasure Seekers at Miho no Matsubara.** A group of people on the beach in summer. Two women are walking under the pines, their garments fluttering in the wind, and a beggar boy is soliciting alms from an oiran who is being carried in a kago. Middle sheet of a triptych. Signed, Utamaro.

13.-

Size, 14½ x 9¾ inches. Good impression, in fair condition. A piece has been torn from the lower right-hand corner.

From the collection of Frederick W. Gookin.

602 **A Cherry Blossom Viewing Party.** A group of women gathered for a picnic under blossoming cherry trees on the summit of a hill. Curtains have been stretched to protect them from the wind, and servants are busy preparing refreshments. Signed, Utamaro. About 1792.

10.-

Triptych, size, 15 x 29¼ inches. Good, though rather late impression, softly faded.

603 **Enjoying the View.** Two young women upon the second-story balcony of a building, one seated, the other upright leaning against the post supporting the corner of the roof above. Both are gazing intently toward the left. Signed, Utamaro.

25.-

Size, 12⅝ x 8¾ inches. Fine impression, in fine condition.

604 **Somenosuke of Matsuba-ya.** The popular beauty stands looking toward the right while a maid is seated beside her and her kamuro stands awaiting the commands of her mistress. The printed inscription "Temporarily at the karitaku or improvised shelter" fixes the date of this print as shortly after the destruction of the Yoshiwara in the great fire of 1794. Signed, Utamaro.

5.-

Size, 14¼ x 9¼ inches. Fine impression, in fair condition.

605 **Geisha ni Hakoya.** A geisha on her way to keep a professional engagement on a snowy evening accompanied by a man-servant carrying her samisen in a black lacquer box, and a lantern to light their way. Signed, Utamaro.

30.-

Size, 15⅜ x 10 inches. Good impression, in fair condition.

Digitized by Google

No. 606

606 **Yu Agare no Fuzei.** "After the bath." Large head and bust portrait of the oiran Komurasaki of Tama-ya. Signed, Utamaro.

30.— *Size, 15⅜ x 10 inches. Fine impression, in good, though not quite perfect condition. See illustration.*

607 **O-Some ni Hisamatsu.** O-Some stands in a dejected attitude looking down upon her lover Hisamatsu. Signed, Utamaro.

8.— *Hashira-e. Size, 25⅝ x 5¾ inches. Good impression, fair condition.*

608 **Three Niwaka Performers.** Portraits of three geisha who took part in a niwaka or burlesque dramatic performance in the streets of the Yoshiwara. The upper one wearing a yellow eboshi and carrying a staff trimmed with gohei represents a dancing girl at a Shintō shrine; the geisha below her at the right represents an inaka musume, or country girl, in the "aki no tei odori" or autumnal hand dance; the third one, an oiran holding a mochi-zuki, or rice-

42.50

Digitized by Google

cake pounder. Impression with a pale gray ground. Series: Seiro Niwaka Onna Geisha no Bu. Signed, Utamaro.

Size, 15⅜ x 10½ inches. Fine impression, in fine condition; the colors as when first printed.

609 **Three Niwaka Performers.** Three geisha taking part in another niwaka. The upper one carries a mugi-tsuki (wheat pestle), the lower one at the right impersonates an ōgi-uri (folding-fan peddler), and the one at the left, an uchiwa-uri (round-fan peddler). Impression with mica ground. Series: Seiro Niwaka Onna Geisha no Bu, not the same series as the preceding lot, but the same title. Signed, Utamaro.

25.-

Size, 15½ x 10 inches. Good impression. Toned and faded

610 **Three Niwaka Performers.** Another sheet of the same series as the last lot, showing three more of the women performers. The wearer of the yellow eboshi personifies Asazuma-bune; the lower one at the right impersonates a fan seller, and the third a singer of operatic songs. Mica ground. Signed, Utamaro.

100.-

Size, 14⅞ x 10⅛ inches. Fine impression, very slightly toned.

611 **Takigawa of Ōgi-ya.** A tall oiran attired in an uchikake having a pattern of foaming breakers in white on a pale red-purple ground. She stands talking with her two shinzō who are seated before her; and her kamuro Oname and Mename stand behind her. Signed, Utamaro.

12.50

Size, 15 x 9⅝ inches. Good impression, not in very good condition.

612 **The Hour of the Monkey.** An oiran out for a walk accompanied by her kamuro and a shinzō. There were only twelve hours in the day in old Japan. The hour of the monkey was from 3 to 5 o'clock P. M. as we reckon time. Series: Seiro Jū-ni Ji Tsuzuki, "The twelve hours of the day in the Green-houses." Signed, Utamaro.

15.-

Size, 14½ x 9½ inches. Trimmed from 15 x 10. Good impression, fair condition.

613 **A New Year's Day Fantasy.** Six women on the bank of the Sumida river, two of them holding decorated battledores, others standing, or seated upon wooden benches. Beyond a white cloud that partially envelops them the buildings on the further side of the

17.50

Digitized by Google

river are seen and also a bridge crowded with many people. Signed Utamaro.

Triptych. Size, 15¼ x 30½ inches. Good impression, in good condition.

From the collection of J. Clarence Webster.

614 **The Princess Aoi Calling on the Lady of Rokujo.** The subject of this print is a mitate-é or transformed and modernized version of an episode related in the ninth chapter, entitled "Aoi" of the classical romance "Genji Monogatari." The Emperor having abdicated in favor of the heir-apparent, Prince Genji was made the guardian of the youthful Emperor. The new ruler's second sister was selected to be the sacred virgin attached to the Shintō shrine at Kamo, and Genji was directed to take part in the ceremonial procession at her installation. His wife, the Princess Aoi, went to view it, accompanied by a train of attendants in many court wagons. As the road was thronged they crowded aside two court wagons belonging to another party, and, despite vigorous protestations, forced them to a position where nothing could be seen. These were the carriages of the Lady of Rokujo, the widow of a royal prince whose daughter had been selected to be the sacred virgin at the Shintō shrine at Ise. Being a person of importance she was deeply offended. When Genji learned about her mistreatment he hastened to call upon her to apologize, but she refused to see him. In this print, Utamaro, transforming the incident, depicts Aoi making the call. She is shown descending from her goshogurumma (court wagon) which is drawn up under a blossoming cherry tree. A maid helps her down and several of her ladies-in-waiting are grouped around. In a room in a wing of her dwelling at the right, the Lady of Rokujo is seen dimly through the mise, interrupted while writing a poem, and turning to look at the great lady who is arriving and whom one of the maids respectfully waits to receive. Her widowhood is indicated by her shaved eyebrows and the way her hair is cut short and tied in a knot.

The Princess Aoi wears an uchikake (overdress) having a pattern of aoi (mallow) leaves on a violet ground. Misled by the resemblance to the mon of the Tokugawa family—three aoi leaves

Digitized by Google

No. 614

Digitized by Google

conjoined in a circle—Dr. Kurth describes her as "a Tokugawa princess," and this mistake has been repeated by other cataloguers. No representation of any member of the Tokugawa family in an Ukiyoe print would, however, have been permitted by the Bafuku Government. Indeed, only a few years after this print was published Utamaro suffered the indignity of imprisonment for designing the print entitled "The Pleasures of the Taiko," which the reigning Shogun took to be a covert allusion to himself.

Triptych. Size, 15 x 30 inches. Late impression, in fair condition. A strip of paper tinted with water-color has been attached to the foot of the right-hand sheet to replace a piece that was trimmed off. See illustration, p. 134.

615 **Umegawa-Chubei no Kihan.** The elopement of Umegawa and Chubei. Series: Omi Hakkei, i.e., "Bodies Meeting" a pun upon the similar title signifying the eight scenes of Omi. Kihan, signifying "joyful friend" is a pun upon the similar word meaning "returning sails." Signed, Utamaro.

12.50

Size, 15¼ x 9⅞ inches. Good impression, in fair condition. Slightly toned.

616 **Painting.** A woman, holding a brush in her hand, shows a man who leans forward behind her, a painting upon a screen. Series: Fujin Tewaza Jū-ni Ko, i.e., "Twelve Handicrafts of Women." Signed, Utamaro.

15.–

Size, 15⅜ x 10¼ inches. Fine impression, in fairly good condition.

617 **Furyu mu Tamagawa.** "Fanciful Six Tama Rivers." Six-sheet composition, with as many groups of women on the banks of, or fording a river which traverses the entire length of the picture, each group typifying one of the Tama rivers. Signed, Utamaro.

230.–

Size, 15 x 60 inches. Good impression, in good condition. See illustration, p. 136.

618 **The Deeply Thoughtful Woman.** Head and bust of a married woman reading a letter. A beautiful example of the kirara-e or prints with mica ground, in this instance without any color underneath. The figure is in Utamaro's most distinguished manner and the print is one of his well-known and greatly admired works. Series:

575.–

Digitized by Google

No. 617

Digitized by Google

Fujo Ninsō Juppin, i.e., "Ten Physiognomies of Women." Signed, Sokan (physiognomist) Utamaro ko-gwa (deeply thoughtful).

Size, 14⅛ x 9⅜ inches. Fine impression, in very fine, though not quite perfect condition. See frontispiece.

From the collection of Frederick W. Gookin.

619 **A Famous Beauty.** Yoso-oi of Matsuba-ya standing with her kamuro beside her. Signed, Utamaro.

27.50 *Size, 20⅛ x 9⅛ inches. Good impression, fair condition, color softly faded.*

UTAMARO II

After Utamaro's death many prints were issued bearing his signature. Some of them were designed by Koikawa Yukimichi, who married the master's widow and took the name of Baigadō Utamaro, or Utamaro II.

620 **The Oiran Mu-Tamagawa.** She carries a lighted taper and stands talking to a man who is seated under a mosquito net canopy. The artist says of her, "Tsuki mayu zumi," i.e., "Her eyebrows are like half moons drawn with sumi" (so-called Chinese ink). Signed, Utamaro.

6.— *Size, 15½ x 10⅜ inches. Fine impression, in good condition.*

621 **A Yoshiwara Beauty.** Yoso-oi of Matsuba-ya and her kamuro, the latter warming her hands over a charcoal fire in a hibachi. Series: Itsuginu Hina no Kasanegi. Signed, Utamaro.

Size, 15⅜ x 10¼ inches. Good impression, good condition.

5.—

KITAGAWA SHIKIMARO

Pupil of Utamaro. Dates of birth and death unknown.

622 **A Falcon on a Perch.** The bird is tethered with an ornamental red cord, and a curtain of rich brocade hangs from the cross bar upon which the bird stands. Signed, Shikimaro.

Size, 15⅛ x 10⅛ inches. Ordinary impression; somewhat stained.

SUZUKI HARUNOBU

c. 1730–1770

623 **A Komusō** walking on a river bank, carrying a basket hat and a shakuhachi. Series: Fūryū Mu Tamagawa, i.e., "Fanciful Six Tama Rivers." Signed, Suzuki Harunobu.

10.— *Hashira-e. Size, 27⅝ x 4⅞ inches. Good impression, browned.*

Digitized by Google

No. 624

No. 626

Digitized by Google

624 **Shirai Gompachi.** The famous print, sometimes called "The Flute Player," though Gompachi, who is in komusō attire, does not carry a flute, but a shakuhachi which is a kind of flageolet. Signed, Suzuki Harunobu.

155.— *Hashira-e. Size, 22⅛ x 4⅞ inches. Good impression, in fairly good, though not perfect condition. See illustration, p. 138.*

625 **Shirai Gompachi.**

20.— *Another impression, browned, but otherwise in good condition.*

626 **The Basket Hat.** A tall young woman trying on a large basket hat which she holds above her head with both hands. Signed, Harunobu.

215.— *Hashira-e. Size, 27½ x 4¾ inches. Good impression, softly, but beautifully faded. See illustration, p. 138.*

IPPITSUSAI BUNCHŌ

Pupil of Ishikawa Takamoto. Family name Mori. From about 1768 to about 1775 designed prints in the style of Shunshō, but with a distinctive touch of his own. Dates of birth and death unknown.

627 **Scene from a Drama.** The first Ichikawa Komazō as a man attired only in a short kimono and a loin cloth brandishing a two-handed sword and threatening to strike a farmer who lies upon his back in the black mud of a rice-field and grasps his assailant's leg.

10.— *Size, 12 x 5½ inches. Good impression, in good condition.*

628 **The Second Sakata Hangorō** as an angry samurai.

Size, 12 x 5½ inches. Good impression, faded.

KATSUKAWA SHUNJŌ

Pupil of Shunshō and relative of Shungei who was at least nine or ten years his junior. Ordinary name Yasuda Iwazō. Before entering Shunshō's studio he was a designer of book illustrations. His actor portraits, the work of the last two or three years of his life, were few but of much distinction. Date of birth not known; died August 13, 1787.

PORTRAITS OF ACTORS. *All of hosoe format, fine impressions, in good condition.*

629 **The Third Segawa Kikunojō** as a woman in a white kimono with a pattern of nadeshiko pinks. One of the finest of Shunjō's prints.

55.—

Digitized by Google

630 **The Second Ichikawa Monnosuke** as a man in scanty raiment standing in a room before a folding screen. Middle sheet of a triptych. The other sheets depict actors in women's rôles, as is indicated by the bits of their garments that appear in this sheet.

16.-

631 **Scene from a Drama.** The actors are the first Nakamura Nakazō and his pupil, Nakamura Kumazō.

KATSUKAWA SHUNYEI

Pupil of Shunshō. Personal name Isoda Kūjirō. Chiefly known for his actor prints which are excellent as portraits and of marked individuality and high artistic merit. Born 1768; died 1819.

PORTRAITS OF ACTORS. *Unless otherwise noted, all are of hosoe format, and are good impressions in fair condition, and signed Shunyei.*

632 **The Fifth Ichikawa Danjūrō** as the image of Fukurokujū after the painting by the Chinese Emperor Kan no Butei (Japanese rendering of his name) in the drama "Hana no Edo Masakado Matsuri" kaomise play at the Ichimura theatre, 1789.

10.-

633 **The Second Ichikawa Monnosuke** as a shopkeeper (?).

634 **The Second Ichikawa Monnosuke** as an otokodate engaged in a sword duel with an antagonist not shown in this sheet.
Slightly soiled.

20.-

635 **The Second Ichikawa Monnosuke** as Hotei no O-Ichi, one of the Gonin Onna or "five women" in "Wakamurasaki Edokko Soga" at Ichimura-za, January and February 1792. *See illustration.*

636 **The Third Ōtani Hiroji** as a samurai with a drawn sword, standing in a parlor.

6.-

637 **The Fourth Iwai Hanshirō** as Soga no Gorō in "Koi no Yosu Kanagaki Soga" at Ichimura-za, February 1789.

37.- 638 **The Fourth Iwai Hanshirō** as a woman holding a drawn sword.

55.- 639 **Nakamura Denkurō Tsuizen.** "Memorial portrait of the third Denkurō." Standing figure of the deceased manager of the Nakamura theatre in ceremonial dress.

8.- 640 **The Ninth Morita Kanya** as a shirabyoshi (woman dancer) holding a suzu (cluster of bells) and a fan.

Digitized by Google

20.- 641 **Arashi Ryūzō** as a yakko biting his lower lip and standing in a defiant attitude with arms crossed.

15.- 642 **Arashi Ryūzō** as an outlaw.

5.- 643 **The Third Sawamura Sōjūrō** as a dancer in Chinese costume.

7.- 644 **The Third Sawamura Sōjūrō** as a samurai fencing with an opponent not shown in this sheet.

No. 635

5.- 645 **The Fourth Iwai Hanshirō** as a woman holding a fan.

15.- 646 **Scene from a Drama.** The second Ichikawa Komazō as a samurai standing in a menacing attitude, and the third Ichikawa Yaozō as a defiant samurai with one knee on the ground, looking up at him. *Size, 12¾ x 8¾ inches. Fine impression, fair condition.*

47.50 647 **Six Noted Actors.** Named from right to left, the fourth Matsumoto Koshirō as Asagao no Sentarō; Nakayama Tomisaburō as Agemaki the keisei; the third Sakata Hangorō as Kanpera Monbei, actually

Digitized by Google

Mihonoya Shirō in disguise; the second Ichikawa Komazō as Yorozu-ya Sukeroku, actually Iba no Jūzō in disguise; the second Ichikawa Monnosuke, as Ikyū-daijin, actually Shigetada in disguise; the third Segawa Kikunojō in a rôle that the chronicle fails to record. Second act of "Mitsuge Soga Fuji no Kisewata," Ichimura theatre, from March 16, 1793.

Hosoe hexatych, each sheet 12¼ x 5½ inches. The entire composition probably consists of ten sheets. Fine impression, in fine condition.

SHUNKYŌSAI RYŪKOKU

Worked during the Bunkwa period. Nothing is known about his life.

648 **Imayo Sekigwa Asobi.** "Up-to-date painting for recreation." A woman seated on a red rug spread in the middle of a large parlor, painting a picture of a plum tree. She is the centre of an admiring group of women, one of whom is holding up another picture that the artist has just finished. Signed, Ryūkoku.

17.50

Triptych. Size, 15¼ x 30 inches. Fine impression, in fine condition, the colors as when first printed.

KIKUGAWA EIZAN

Worked about 1800–1830

649 **Segawa of Matsuba-ya.** She is dressed in showy garments and stands on the veranda of a house where cherry trees in full bloom are seen through the railing. Signed, Kikugawa Eizan.

5.-

Size, 14¼ x 9½ inches. Fine impression, faded and trimmed down.
From the collection of John H. Wrenn.

KATSUSHIKA HOKUSAI

1760–1849

650 **A Shintō Ceremony.** A shichō or attendant at a Shintō shrine standing upon a river bank performing a prayer ceremony while two women standing beside him engage in conversation. Surimono. Signed, Shinsai. This signature was used by Hokusai for a short time only, about 1800. He then gave it to his pupil Masayuki who afterward used it in signing many surimono.

5.-

Size, 8¼ x 7 inches. Fine impression, in fine condition.

Digitized by Google

651 **The Mirror.** A woman looking at her reflection in a hand-mirror. Surimono. Signed, Shinsai.
Size, 8¼ x 7⅛ inches. Fine impression, good condition.

16.—

FUGAKU SAN-JŪ-ROK-KEI

"Thirty-six views of Fuji." Eighteen prints of the series and six duplicates. Each signed I-itsu, formerly Hokusai. Size about 10 x 15 inches.

652 **Sunshū Ejiri.** View of Fuji from the rice fields at Ejiri in Sunshū on a windy day.
Late impression, in good condition.

653 **Sagami Hakone Kosui.** View of Fuji from Hakone Lake, province of Sagami.
First edition. Fine impression, in fine condition, save for a slight stain along the line of a vertical fold.

11.—

654 **Sagami Hakone Kosui.**
Another impression. Later printing, the clouds a deeper russet hue. In fair condition.

13.—

655 **Jōshū Ushibori.** Fuji seen from Ushibori in Jōshū, where a great junk is at anchor close in to the shore.
Good, but not very early impression, in fine condition.

656 **Sunshū Katakura Chayen.** View of Fuji from a tea plantation at Katakura in Sunshū.
First edition. Fine impression, perfect condition.
From the collection of Frederick W. Gookin.

19.—

657 **Sunshū Katakura Chayen.**
Another impression, later, and with stronger coloring. In fine condition.

6.—

658 **Shinshū Suwa Ko.** Fuji seen from lake Suwa in Shinshū.
Aizuri impression, entirely in tones of blue. Very early. In fine condition. See illustration.

250.—

659 **Kazusa Narumi.** View of Fuji from the sea off Narumi in the province of Kazusa.
Good impression, not in very good condition.

12.—

660 **Sōshū Shichi-ri ga Hama.** View of Fuji from Seven-ri Beach in Sōshū.
First edition. Fine impression, in fine condition, save for slight discoloration along the line of a vertical fold.
From the collection of Frederick W. Gookin.

9.—

Digitized by Google

No. 658

661 **Būshū Senjū.** View of Fuji from Senjū in the province of Būshū, where men are fishing in a stream below a weir.

5.-

Good, but not early impression, in fine condition.

662 **Būshū Senjū.**

Another impression, much later and with stronger coloring. In fine condition.

6.-

From the collection of Ernest F. Fenollosa.

663 **Nobuto Ura.** View of Fuji from Nobuto by the sea.

First edition. Fine impression, in fine condition.

13.-

From the collection of Frederick W. Gookin.

664 **Nobuto Ura.**

Later impression with changes in the coloring. Fair condition.

1.-

665 **Sōshū Nakahara.** View of Fuji from Nakahara in Sōshū.

10.-

First edition. Fine impression, in fine condition, save some slight mildew stains.

From the collection of Frederick W. Gookin.

666 **Koshū Masaka Kosui.** View of Fuji and its reflection in the water of Masaka lake.

8.-

Fine impression, in good condition.

Digitized by Google

667 **Aoyama Enza Matsu.** Fuji seen from the famous old pine at Aoyama, which was trained to a shape resembling that of the mountain.
8.— *Fine impression, in fine condition.*
From the collection of Frederick W. Gookin.

668 **Aoyama Enza Matsu.**
8.— *Another impression, much later. In fine condition.*

669 **Shunshū Ono Shinden.** Fuji seen in early morning from Ono Shinden in Shunshū. Farmers, and carabao laden with faggots in the foreground.
6.— *Good impression, not in very good condition.*

670 **Minobugawa.** Back-view of Fuji from the Minobu river.
Fine impression, in fine condition.
11.— From the collection of Frederick W. Gookin.

671 **Minobugawa.**
8.— *Another impression with darker blue sky. In fine condition.*

672 **Bishū Fuji mi Hara.** Fuji seen low on the horizon through a great tub on which a cooper is at work in the Fuji-view field, province of Bishū.
5.— From the collection of Frederick W. Gookin.

673 **Sagami Umesawa.** View of Fuji from Umesawa in Sagami.
22.— *Good, but not very early impression, fine condition.*

674 **The Ascent of Fuji.** Pilgrims climbing up the lava cliffs and others crowded into a cave shelter in the mountain side.
8.— *First edition. Exceptionally fine impression. Slightly stained by mildew.*
From the collection of Frederick W. Gookin.

675 **Koshū Isawa Akatsuki.** Fuji seen at dawn from Isawa in the province of Kushū.
7.— *First edition. Good impression, good condition.*
From the collection of Frederick W. Gookin.

676 **Sen Pu Ka Sai.** The cone of Fuji seen on a summer day in fair weather with a gentle breeze.
130.— *First edition. Very fine impression in the original coloring, the mountain printed in a low-toned soft pink instead of the hot red hue of the late editions. In fine condition, save for a vertical fold. See illustration.*
From the collection of Frederick W. Gookin.

Digitized by Google

No. 676

YANAGAWA SHIGENOBU

Pupil and son-in-law of Hokusai. Chiefly known as a book illustrator and designer of surimono. Born in 1784; died 1832.

677 **Surimono.** A noble with long gray hair and beard mounted upon a prancing steed. Signed by seal only, Yanagawa.
18.-
Size, 8¾ x 7¼ inches. Fine impression, in fine condition.

KATSUSHIKA TAITO

Pupil of Hokusai, who gave him the Taito name in 1810. Worked in Edo until 1843. During Ka-ei (1848-1853) worked in Ōsaka. While there he forged Hokusai's signature on some of his own designs. The forgery having been detected he was called "Dog Hokusai."

678 **A Carp in a Swirl of Water.** A famous print, often, though erroneously, attributed to Hokusai. It was published in 1853 in one of the sheets of a set of harimaze, or pictures intended to be cut apart for use in pasting upon screens or the sliding partitions of Japanese houses. Signed, Taito. Two seals.
21.-
Size, 14 x 6½ inches. Good impression. In fair condition. Many moth holes have been neatly filled in with colored paper.

Digitized by Google

679 **A Carp in a Swirl of Water.**
Another impression, later, with different coloring.

6.-

KUNISADA AND HIROSHIGE

Tōkaidō Go-Jū-San Tsugi No Uchi. *Fourteen prints of the so-called "Two-brush set," the figures by Kunisada, the Tōkaidō views by Hiroshige.*

Size, 10⅛ x 7¼ inches. Fair impressions, in good condition.

All from the collection of Ernest F. Fenollosa.

680 **Kanaya.** A geisha standing, holding a samisen.

5.- 681 **Nissaka.** A woman seated, writing a letter.

682 **Fukuroi.** A woman standing, leaning on a tall staff.

683 **Maizaka.** A woman standing by a mirror-stand.

684 **Yoshida.** A woman pilgrim.

685 **Goyu.** A woman carrying a bathrobe and a towel.

5 686 **Fujikawa.** A woman carrying a washtub filled with clothing.

687 **Okazaki.** A woman sarumawashi, i.e., monkey exhibitor.

688 **Miya.** A noble lady attendant at a Shintō shrine holding a suzu, i.e., cluster of bells attached to a wooden handle.

10.- 689 **Ishiyakushi.** A woman carrying a small box.

690 **Shono.** A geisha holding a pipe and carrying a wide straw hat.

691 **Ishibe.** A woman fanning herself.

692 **Ōtsu.** An oiran of the town.

693 **Kyōto.** A Court lady in full dress.

TANKA

The writer of this catalogue has not succeeded in learning anything about this artist. He appears to have been a follower of Hiroshige.

694 **Sumidagawa Togan no Zu.** Picture of the east bank of the Sumida river, Mount Tsukuba in the distance. Uchiwa mount. Date about 1850. Signed, Tanka utsusu (copied).

7.-

Size, 9 x 11½ inches. Good impression, in fair condition.

Digitized by Google

No. 695

UTAGAWA HIROSHIGE

1797–1858

695 **Crossing the Bridge.** The forty-seven loyal ronin on their way to the yashiki of Moronao to avenge the death of their lord Enya Hangwan. Series: Chūshingura. Signed, Hiroshige.

25.-

Size, 9¼ x 14 inches. Late impression, fine condition. See illustration.

FISHES. *Four prints of the earlier series, published by Nishimura-ya. Each signed, Hiroshige.*

Size, about 9¾ x 14¼ inches. All fine impressions, in fine condition.

696 **Kasago ni Hasaki ni Shōga.** Only the Japanese names of these fishes can be given. With them three stalks of ginger (shōga) are depicted.

9.-

697 **Kurodai ni Kodai ni Udo ni Sanshō-kinome.** The Black Sea-bream (Tai), the Small Sea-bream, young shoots of Aralia Cordata, and leaves and berries of Zanthoxylum piperitum.

698 **Bora ni Tsubaki ni Hasu.** A mullet with a branch of camellia and a lotus root.

12-

699 **Ayu.** Trout swimming in the current of a stream.

Three impressions of one of the prints of the second series, published about 1840 by Yamada-ya Shōbei. As each of these is from a different edition the comparison is very interesting. Signed, Hiroshige.

Size, 10 x 14⅝ inches.

Digitized by Google

700 **Koi.** A carp swimming through weeds in a stream. Early impression, the water a beautiful blue, through which long green weeds are floating.
13-
Fine impression, in fair condition.

701 **Koi.** Later impression, the water pale blue with dark streaks, and without the weeds.
Good impression, in good condition.

702 **Koi.** Still later impression. Similar to the preceding lot except that the color of the fish is much darker.
2.-
Fair impression, in good condition.

---

703 **Harimaze Tōkaidō.** The post-stations on the Tōkaidō indicated by persons or things connected with them, in small pictures to be cut apart. Five sheets of the series of twelve published about 1847 by Iba-ya Senzaburō. The names of the places are written upon the mounts.
12.50
Size of the sheets, 14⅝ x 10 inches. Good impression, good condition.

704 **Harimaze Tōkaidō.** One sheet of the series of fifteen published by Yamaguchi-ya Tobei in 1852, and three sheets of the series published by Izumi-ya Ichibei in the same year. Place names are written on the mounts.
5.-

705 **Harimaze.** Three sheets of the Tōkaidō set published by Ichibei, and one sheet of the Kuni Zukushi set published by Fujioka-ya Keisuke in 1852. Place names on the mounts.
5.-

706 **Bizen Yukazan.** View of Yukazan, province of Bizen. Snow scene. Series: San Kai Mitate Sumo, i.e., "Mountains and Seas Judged as Wrestling." Signed, Hiroshige. Dated Horse year, 1858.
30.-
Size, 14½ x 9¾ inches. Fine impression, in fair condition. See illustration.

707 **Viewing the Plum Blossoms at Ume Yashiki.** A woman standing on one of the stepping stones and turning to look at the blossoms. Probably one sheet of a triptych. Signed, Hiroshige. Engraved by Taki. Dated Ox year, 1853.
8.-
Size, 14½ x 10 inches. Fine impression, in fine condition.
From the collection of Ernest F. Fenollosa.

Digitized by Google

No. 706

Sold with 707

708 **Crossing the Oi River.** Two women being carried across the Oi river at Kanaya on the Tōkaidō seated on a platform borne on the shoulders of nearly naked porters. Middle sheet of a triptych. Not signed.

Size, 14½ x 9¾ inches. Fine impression, in fine condition.

From the collection of Ernest F. Fenollosa.

709 **The Elopement of O-Han and Chōemon.** Chōemon carries O-Han upon his back, and they are about to drown themselves in the Katsura river. Signed, Hiroshige.

Size, 14⅜ x 9⅝ inches. Fine impression, in fine condition.

From the collection of Ernest F. Fenollosa.

710 **Gosei Asukayama no Tsuchi.** "The Earth at Asuka Hill," one of the Five Elements (Gosei). In the foreground a woman standing in a room where food is set out in porcelain bowls on a large tray resting on the floor. In the background Asuka hill in cherry blossoming time, and Mt. Fuji in the distance. Series, Edo Meisho. Signed, Hiroshige.

Size, 14⅝ x 9⅞ inches. Fine impression, good condition.

From the collection of Ernest F. Fenollosa.

Digitized by Google

MEISHO EDO HYAKKEI

"Famous Sights of Edo, One Hundred Views." Seventeen of the 119 prints of this series and three duplicates. Each signed Hiroshige and dated with various seal dates from 1856 to 1858. Size, 13¼ x 8½ inches.

Many editions of the prints of this series were printed and impressions differ widely in quality and in beauty. All of the impressions here listed are fine and in fine condition.

711 **Kakuchū Shinonome.** Early dawn in the Yoshiwara. View looking down the Naka-no-Chō from outside the entrance gate.

5.–

No. 712

712 **Kameido Ume Yashiki.** The Plum Garden at Kameido, the famous Gwaryū-bai or "Sleeping-dragon" tree in the foreground. In most of the impressions of this print the sky is printed too deep a red. This impression is exceptionally fine. *See illustration.*

15.–

Digitized by Google

713 **Sunamura Moto Hachiman.** View from the grounds of the original Hachiman shrine at Sunamura.

714 **Shita-ya Hirokoji.** The Shita-ya dry goods shop in the street called Hirokoji; a procession of women carrying red and white umbrellas going up the street.

The register is not quite perfect in this impression, but the color is unusually good.

715 **Kawaguchi no Watashi, Sankōji.** Kawaguchi ferry and the grounds of Sankōji temple.

716 **Kawaguchi no Watashi, Sankōji.** Another impression, different printing, coloring slightly changed.

717 **Eitai Bashi Tsukuda Jima.** Tsukuda island and fishing boats at anchor seen from beneath Eitai bridge on a moonlight night.

From the collection of Frederick W. Gookin.

718 **Sakai no Watashi.** The Sakai Ferry. Two boats are shown near the landing by a cluster of houses. In the foreground white herons wading in the stream and others flying down to them.

719 **Mitsumata Wakare no Fuchi.** The deep pool and separating bank at the three forks of the river.

From the collection of Frank Lloyd Wright.

720 **Minowa, Kanasugi, Mikawashima.** Bird's-eye view of the three villages named. A crane stands in shallow water in the foreground and another is flying down from above.

Slightly soiled.

721 **Meguro Chioga Ike.** Chioga pond, Meguro. Cherry trees in bloom on the bank are reflected in the water of the pond.

722 **Shohei Bashi Seido Kandagawa.** The Kanda river at Seido from Shohei bridge.

723 **Nakagawa Guchi.** The mouth of the Naka river.

724 **Kanda Konya-Chō.** Dyers' street, in the Kanda District. Blue and white cotton cloth hung from tall racks to dry.

725 **Kanda Konya-Chō.** Another impression, later printing, stronger color.

Digitized by Google

Sold with 723-724-725-726-727

726 **Shinagawa Gotenyama.** View of Goten hill, Shinagawa district, famous for its cherry trees.
From the collection of Frank Lloyd Wright.

727 **Ukiji, Akiha no Keidai.** In the grounds of the Akiha shrine at Ukiji; the red autumnal foliage of the maple trees reflected in the water of the pond.
From the collection of Frank Lloyd Wright.

728 **Minami Shinagawa Samezu Kaigan.** View of the shark shoal and the shore at South Shinagawa, looking northward to Mt. Tsukuba.
From the collection of Frederick W. Gookin.

729 **Minami Shinagawa Samezu Kaigan.** Another impression, later printing, changed coloring.

7.- 730 **Sendagi Dangozaka Hanayashiki.** The "Flower mansion" at Dankozaka in the Sendagi district, a grove of cherry trees at the foot of a hill upon which a tea-house is located.

731 **Horikiri no Hana Shōbu.** Siberian iris in bloom at Horikiri.

KWACHŌ

Flower and bird subjects. Each signed, Hiroshige.

732 **Cuckoo Flying through a Shower**
42.50 *Size, 14¾ x 4⅞ inches. Fine impression of one of Hiroshige's most admired prints. In fine condition. See illustration.*

733 **Ajisai ni Kawasemi.** "Hydrangea and kingfisher."
Size, 13½ x 4½ inches. Late impression, good condition.

5.- 734 **Take ni Kiji.** "Bamboo and pheasant."
Size, 13½ x 4½ inches. Late impression. Not in very good condition.

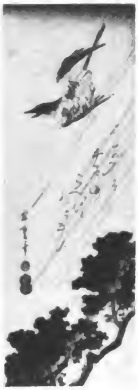
735 **Passion Vine and Bird.** Yellow ground.
14- *Size, 13½ x 4½ inches. Good impression, not in very good condition.*

736 **Two Prints mounted together as a Diptych.** Maple branch with autumn leaves, with two mejiro (Japan white-eye) clinging to it; and a rose branch with a finch perched upon it.
Each 12¾ x 4¼ inches. Late impressions, somewhat browned.

737 **Ominaeshi ni Suzuki ni Tsuru.** "Goldenrod, suzuki grass, and crane."
Size, 13¼ x 4¼ inches. Good impression, perfect condition.

5.-

Digitized by Google



No. 732

738 Sold with #737 **Hagi ni Suzuki ni Tsuru.** A crane standing by a clump of bush clover (hagi) and tall suzuki grass with waving pink plumes.
Size, 13½ x 4½ inches. Ordinary impression, good condition.

739 **Three Prints mounted as a Triptych.** Right: Two large white radishes (daikon), and a globe-fish (fugu). Middle: Passion vine and sparrow. Left: a carp (koi) swimming in a rapid stream.
Sizes, 13⅝ x 2⅞, 13¼ x 4¼, and 13¾ x 3 inches. Good impressions, fair condition.

8.-

740 **Three Prints mounted as a Triptych.** Right: Plum branch and bird. Middle: Chrysanthemums. Left: Nadeshiko pinks and butterfly.
Size, each 13½ x 2⅞ inches. Late impressions, fair condition.

741 **Three Tanzaku.** Wistaria and Swallow; Lobsters and Sea-weed; Kikyō and Suzuki Grass.
Size, each about 13½ x 3 inches. Late impressions, in fair condition.

7.-

742 **Red-flowered Plum and Bird.**
Size, 15 x 5 inches. Fine impression, not in very good condition.

Digitized by Google

743 **Oshidori.** A mandarin drake and duck swimming in a river while snow is falling in large scattered flakes, and the leaves of a bamboo branch drooping overhead have a coating of white.

9.-

Size, 12½ x 4½ inches. Late impression, good condition.

744 **Tsubaki ni Suzume Setchû.** A sparrow on a snow-laden camellia branch bearing a single large pink flower; and another sparrow flying overhead.

Size, 13 x 4¼ inches. Late impression, good condition.

No. 745

745 **Tsubaki ni Uso.** "Camellia and Eastern Bullfinch," the bird hanging head down from a flowering branch.

37.50

Size, 14⅝ x 6⅝ inches. Fine impression, color as when first printed. In good condition, save at the right edge near the top where the surface is abraded. See illustration.

Digitized by Google

No. 747

Digitized by Google

746 **Omi Hakkei Yose Chijime Ichiran.** The eight scenes of Omi shrunk together and all shown in one comprehensive view. Signed, Hiroshige. Dated 10th month dragon year, i.e., November 1856.
5.-

Triptych, size, 13⅝ x 28⅝ inches. Good impression, in good condition.

747 **Sumidagawa Genzu Setchū no Kei.** Panoramic view of the Sumida river on a winter morning, the banks and the buildings of the city of Edo that appear in the distance covered with a mantle of snow. On the further bank Masaki is seen at the right, Matsuchi hill and Asakusa and the pagoda of Kinryūsan at the left. On the near bank Suijin is at the extreme right, Mokuboji adjoining it. Hashiba is in the middle sheet, and Mimeguri is at the extreme left. Important as showing the location of these places so often depicted by Hiroshige. Signed. Oju (by request) Ichiryusai Hiroshige.
17.50

Triptych, size, 14½ x 29½ inches. Fine impression, fair condition. See illustration, p. 156.

HIROSHIGE II

Pupil and son-in-law of Hiroshige I. First studio name Shigenobu. After Hiroshige's death became Hiroshige II. In 1865 retired to Yokohama and took the name of Rissho.

748 **Yoroi no Watashi.** Yoroi Ferry; boats crossing on a winter day in falling snow. Series: Toto San-jū-rok-kei, i.e., "Thirty-six Views of the Eastern Capital." Signed, Hiroshige.
20.-

Size, 13⅝ x 8¾ inches. Fine impression, in fine condition.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google